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# The Classical Journal

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH  
WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND  
AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

Volume XX

FEBRUARY, 1925

Number 5

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THE MISSION BOOK COMPANY, SHANGHAI

# THE CLASSICAL JOURNAL

Published by the Classical Association of the Middle West and South, with the cooperation of the Classical Association of New England and the Classical Association of the Pacific States

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# THE CLASSICAL JOURNAL

VOLUME XX

FEBRUARY, 1925

NUMBER 5

## Editorial

### MEETING OF THE AMERICAN PHILOLOGICAL ASSOCIATION

The fifty-sixth annual meeting of the American Philological Association was held at the University of Chicago in conjunction with the Archaeological Institute and the College Art Association. The session was characterized by promptness and smoothness of procedure. Much care had evidently been devoted to perfecting the arrangements and, although the machinery was not unduly apparent, it functioned admirably.

The very place of meeting was a delight. The department of the Classics at Chicago is particularly fortunate in its material equipment. The rest rooms were really restful and the spacious hallways were richly hung with the work of Piranesi and Pennell which it was a pleasure to inspect — and covet.

The University gave the societies a sumptuous banquet in the noble dining-hall on the evening of Monday and teas were held in the Classics Building from 4:30 to 6 on both Monday and Tuesday afternoons. The University was seconded by the Chicago Society of the Archaeological Institute, which not only entertained the advisory council of the American School of Classical Studies in Rome at a luncheon in the Quadrangle Club, but dined all the societies in the Tiger Room of the Hotel Sherman on Tuesday evening.

The attendance at the meeting was large, predominantly, as

was to be expected, from the middle West. Obviously, as Dean Laing remarked, it is further from New York to Chicago than from Chicago to New York. For New England, certainly, perhaps for the whole country, the University of Vermont bore off the palm. Professor Bassett, the president of the Association, brought with him three others and the four presented four papers. On the contrary, such large colleges as Brown, Dartmouth, and (Shades of Whitney, Seymour, and Goodell!) Yale seemed to be unrepresented.

The papers were interesting. An unusual number of them provoked discussion, some of it animated and brilliant. The literary form was in general excellent. This was especially, but by no means exclusively, true of the papers offered by the representatives of the Classical Association of England and Wales, whom the executive committee of our association had invited to offer papers. There was evident a tendency to undue rapidity of utterance in the endeavor to condense the product of long labor into twenty minutes. It was noticed as a phenomenon worthy of notice and hearty approval that one of the papers brought into the assembly of the philologists a wealth of information regarding the excavations at Pisidian Antioch. Equally to be commended was the fact that an ex-president of the Association deigned to descend into the arena armed with a piquant paper. A curious and equally welcome feature was the presence of a chemical engineer who finds delight in committing Homer to memory, and who made illuminating contributions to the discussion of the papers that related to Homer.

Two round table discussions were held on Tuesday afternoon. One of these dealt with mediaeval Latin, Professor Ullman presiding. Professor Beeson, reporting for the committee on Mediaeval Latin Studies of the American Council of Learned Societies, urged coöperation in the work which the committee hopes to accomplish. He requested contributions to a sum of \$6000 with which to conduct a quarterly periodical (for one year). At the end of that time it is hoped that a fund may be

raised to continue this journal. He called for volunteers to assist the committee which is engaged in revising the Du Cange Glossarium. To the United States and Czecho-Slovakia has been assigned the *Monumenta Germaniae Historica*.

The other round table dealt with the Opportunities of Greek Scholarship in America and was under the presidency of Professor Bassett. It was largely attended and proved of great interest. The discussion was opened by Professor Shorey in a brilliant speech in which he proposed the question whether we are not stressing unduly the Hilfswissenschaften in our requirements for the degree of Doctor of Philosophy and whether it is not possible in certain cases to award the degree in the language and the literature with little or no emphasis upon textual criticism.

The presidential address by Professor Bassett was entitled *The Muse, the Poet, and Grammarian*. The Muse in Homer is the glorified past: he who can give that past order and form and beauty is the poet. The poet has left us the legacy of classical literature of which the grammarian, in his turn, is the guardian. If this literature is to shape the culture of America, the grammarian must add to his philology enthusiasm. In honor of Gildersleeve, that Olympian of grammarians, a great fund could doubtless be raised to provide the endowment without which productive scholarship in the classics is severely handicapped. At this banquet Dean Laing, acting as toastmaster, was at his best. To President Burton's genial welcome to the visiting societies, Professor Shapley, President of the College Art Association, made fitting response.

The nominating committee, with only one of the five present, managed to present a unanimous report which was accepted with equal unanimity. Dean Laing was elected President for the ensuing year, Professors Babbitt and Frank, Vice-presidents. Professor E. K. Rand was added to the executive committee. Rather against the judgment of some of the officers of the Association it was voted to increase the number of the executive committee from nine to eleven. For the 1925 meeting the in-

vitation of Cornell University was accepted, and it was stated that for 1926 Harvard had invited the Association to Cambridge. Certain formal alterations in the constitution were authorized in order to render it possible for the American Council of Learned Societies to incorporate in the District of Columbia. President Bassett had thoughtfully forwarded to the first meeting of the new Linguistic Society the greetings of the parent body and that society, through Mr. James R. Ware, sent in reply a declaration of loyalty and affection as colonists to the mother city. It was a matter of regret that so many of the linguistically inclined were absent from the Chicago meeting.

An unusual feature of the meeting was the presentation of two sets of resolutions in honor of two ex-presidents of the Association, Professors Gildersleeve and Abbott, who had died in the course of the past year. A familiar feature was the action regarding the matter of increasing the dues of the Association. It was brought up as usual and with many sincere expressions of satisfaction and by an overwhelming vote "laid on the table for one year."

## VERGIL'S CONCEPTION OF DIDO'S CHARACTER

By M. B. OGLE  
University of Vermont

Not the least interesting fact in the suggestive paper by Professor Knapp, which appeared in the last number of this Journal,<sup>1</sup> is his whole-hearted agreement with the late Doctor Fowler's judgment that Vergil, in his portrayal of the character of Dido, used "all his resources to draw a woman whose real nature was that of Medea, of Clodia, of Cleopatra; women whose nature was utterly incompatible with all Roman ideals of family and social life."<sup>2</sup> "Vergil meant to condemn Dido wholly," adds Professor Knapp, and he bids us bear in mind the stirring ode of Horace (*Carm.* I, 37) on Cleopatra and suggests that Horace's feelings toward Cleopatra will help us to understand Vergil's feelings toward Dido.

Even though we may not be willing to subscribe to the exact terms of Professor Knapp's interpretation of Vergil's attitude toward Dido and Aeneas, all must agree, I think, that Vergil meant us to realize that their love was, under the circumstances, sin, and that both were equally responsible in that sin. Of this the poet leaves us in no doubt for he makes Jupiter look down from heaven and behold the two, *oblitos famae melioris amantes* (IV, 221). It is to be noticed that Vergil does not repeat here the line which he had previously put in the mouth of Fama (Gossip) in 194: *regnum immemores turpique cupidine captos*, in which is expressed unmeasured condemnation of both Aeneas and Dido. This, however, is not necessarily Vergil's condemnation, but that of the Trojans, bitterly disappointed in their leader (contrast the *laeti* of IV, 295), and of the Tyrians equally disappointed in their queen (cf. IV, 467), just as it is the condemna-

<sup>1</sup> *Classical Journal* XIX, 1924, p. 207.

<sup>2</sup> Fowler, *Roman Essays and Interpretations*, p. 190.

tion of Iarbas, (IV, 211 sq.). What the god beholds (vs. 221) is the two "forgetful in their love of their higher fame;" he beholds the lovers and knows their sin, but the poet says nothing of "the base passion," *turpis cupidus*, which Gossip had made of their love.

It would, therefore, be fairer perhaps to say that Vergil's condemnation of Aeneas and Dido is not that of one who can cast the first stone, but that of one who, although not palliating the sin of failure in duty and in high ideals, can, nevertheless, be sympathetic with those who, perchance, are weaker than himself. However this may be, Vergil certainly makes it clear that both Aeneas and Dido do fail in their duty and are false to their higher selves. Aeneas knows that he has a sacred mission,—a duty laid upon him not by the gods only but by the noble Hector (II, 293 sq.), and by his beloved Creusa in her last words to him (II, 780 sq.) ; he knows, too, that this duty is owed to his son and to his posterity as well as to his own manhood. Dido likewise knows this, for we must never forget that Dido hears Hector's words, hears Creusa's prophecy, all the *fata* human and divine. But Dido, also, has a duty and one no less sacred than is Aeneas'—a duty owed to the memory of her beloved husband as well as to her people whom she has led, just as Aeneas has led his, from their native land into a strange country. And this Aeneas knows, even before his meeting with Dido, for he hears her brave story from the lips of his mother Venus (I, 335 sq.). The poet emphasizes, therefore, the similarity between these two not only in their outer circumstances,—in their suffering and sorrow, their loneliness, but in their inner, in their ideals and in their duty which is owed not primarily to self but to others.

It must follow, therefore, that in the sweet sin which ensues both Aeneas and Dido are equally guilty and both alike are punished. Dido knows that she sins the moment she even mentally confesses to this new love which is taking possession of her (IV, 19), and she is noble enough to confess that the responsibility for her sin is her own; cf. IV, 315 : *aliud mihi iam miserae nihil ipsa reliqui*, and 596, *infelix Dido, nunc te facta impia tangunt?* Aeneas is brought to his moral awakening by the words of the god

who finds him dressed in Tyrian cloak, the work of Dido's hands, building temples, rearing new homes, forgetful, ah, the shame of it, forgetful of his duty and his circumstance (IV, 267). Dido's punishment is death; there was naught left for her, since, as she herself expresses it, it was not for her to live in shame, after the manner of wild beasts (IV, 551); in losing her woman's honor she had lost all. And Aeneas' punishment,—was it any less? The poet makes it clear, I think, that it was not, for his heart was broken and his hope of a city and of a haven of peace was again blasted,—*Italiam non sponte sequor*, a clear confession of his love but also of his duty and of his determination. Hence, in the sixth book, when Aeneas meets Dido in the lower world, he makes the same confession, *invitus, regina, tuo de litore cessi*, and "he is shaken to the heart by his unfair fate," *casu concussus iniquo* (VI, 475). The position of the two is here, it should be noticed, exactly reversed: Aeneas pleads, Dido turns deaf ears,—the language is that of the parting in book IV,—she finds comfort in her husband's love, he has to go on his weary way alone. Nor must it be forgotten that Vergil, writing as he was<sup>3</sup> the drama of Rome as well as the epic of Aeneas, with deep poetic insight used this story of Dido to explain the enmity between Rome and Carthage; hence, the sin of these two affected not themselves only but future generations, and surely, in the light of the history of Rome and Carthage, no sin was ever visited with a heavier punishment.

Let it be admitted, therefore, that both Aeneas and Dido, in that they are both alike false to their ideals and traitor to their high calling, are both condemned by Vergil. It must follow, then, that by their atonement for their sin,—the one by death, the other by the harder penalty of return to duty, they must be pardoned not only by Vergil but by us. And Vergil clearly does pardon both, pardons Dido by the beautiful symbolism at the end of book IV, and Aeneas by making him ready to carry on in the mission laid upon him.

It is obvious from what I have said that, although I can agree

<sup>3</sup> I shall have something to say of this aspect of the Aeneid in an article which will appear in the *American Journal of Philology*.

with Professor Knapp that Vergil condemns both Aeneas and Dido, I do not use the word in the same superlative sense in which he uses it, nor do I subscribe in the least to his acceptance of Fowler's idea of Vergil's conception of the character of Dido. It is only fair, it seems to me, that Fowler's arguments should be considered in their entirety, since the authority of his great name is very apt to carry a conviction which may not, in this case, be justified.

Since both he and Professor Knapp compare Dido to Cleopatra, it is well to ask whether to the Roman (I had rather say Italian) of Vergil's time Dido was the *fatale monstrum* which Cleopatra certainly was to Horace. The proof that she was not lies in the fact that, if she had been, Vergil could not have made Aeneas, the founder of the Latin race, his ideal Roman, enter into any sort of an union with her, still less sin with her.<sup>4</sup> But more than this, the one important reference to Dido which we have from the historical records of Vergil's time<sup>5</sup> shows that tradition had made of her a woman after a Roman's own heart,—a Lucretia rather than a Cleopatra. Nor is there any evidence whatsoever that any Latin writer after Vergil looked upon her as the monster Fowler would make her out. Surely Ovid did not, whose letter from Dido to Aeneas (*Her. VII*) is written with the same sympathetic insight into the tragedy of her love with which, I am sure, Vergil wrote the tale, and which St. Augustine had when he, as he confesses (*Conf. I, 13, 20*), wept for "Dido dead because of her love for Aeneas."

We are asked to believe, however, that Vergil deliberately altered the tale, "in order to contrast the fury of ungovernable love, love of the animal type,<sup>6</sup> with the settled order, affection, and obedience of the Roman family life," Fowler, p. 185. What are the grounds for such a conclusion?

<sup>4</sup> It may be noted that Dessau, *Herm. XL*, 1914, p. 529, in his effort to prove that Vergil was the first one to tell the Aeneas-Dido story supports his contention by reminding us that in the years 29-8 the Romans were rebuilding Carthage, and by saying that such a relation as that pictured by Vergil between the founder of Latium and Carthage was impossible before Vergil's day.

<sup>5</sup> Pompeius Trogus ap. Justin. XVIII, 64 sq.

<sup>6</sup> This in spite of the pathetic words of Dido, IV, 551, referred to above!

Fowler begins, it should be noted, with two statements which rest upon a biased interpretation of the poet's lines, and which tend to prejudice the reader against Dido before he has heard the case, namely, that "Aeneas falls unwittingly a victim to the superb charms of Dido,—charms used with consummate skill," and that "Dido induced Aeneas to fulfill her passionate desire." If accepting with dignity the responsibility for the untoward behavior of her subjects to the ship-wrecked Trojans (I, 561 sq.), if expressing sympathy with their distress and offering a generous hospitality to those sorely in need of it (I, 627 sq.), if trying to gladden the hearts of wearied wanderers by good cheer (I, 697 sq.), if eagerness to hear the tale of the sad lot of those in whom she had long been interested, and whose hardships had been very like her own (I, 750 sq.), if the longing of a wife who had not been blessed with motherhood for the young son of another (I, 717 sq.; cf. V, 572),—if all this glorious picture of a glorious womanhood is merely the picture of a debased, ungovernable harlot, then, I say, Vergil is not only a poor poet but a base one; the story of Dido becomes a mockery. For it has no meaning unless it is a tragedy,<sup>7</sup>—a tragedy for both Aeneas and Dido,—and it cannot be a tragedy unless the poet meant Dido to be every inch a woman. And this she is, Vergil tells us, because she herself has suffered; hence he puts into her mouth the line that sums up his supreme conception of the meaning of life's sorrows and hardships, I, 630: *non ignara mali miseris succurrere disco*,—the conception of all great poets from Aeschylus to Goethe, that only through suffering does love and sympathy and true knowledge come. Are we to believe that Vergil is not in earnest?

In this, however, lies the tragedy. Dido, through her sympathy, her effort to do unto others that which her own sad life had taught her suffering hearts sorely need, begins to love this stranger whose life has been so like her own. This love we are now told was not real love, but ungovernable passion, and we are asked to believe that Vergil, by calling it *amor*, meant to

<sup>7</sup> The truest interpretation of Vergil from this point of view is that contained in the papers by Professor Rand which appeared in this journal, IV, 1908, 22 sq., 51 sq.

emphasize its unholy character. Certainly this *amor* was sin, sin for both. Dido, as we have seen, confesses it more than once, and the poet leaves us in no doubt on that point. Nor do we need a knowledge of Latin comedy to teach us that *amor*, like our own word "love," may have a bad side. This is quite a different thing, however, from saying that Vergil meant *amor* to be something that was subversive of Roman family life and not "sacred in any Roman sense," (Fowler, p. 189). The word does not, to be sure, occur in the *Laudatio Turiae*, but it does occur in numerous other inscriptions, dating from Vergil's own day on down through the Empire, and is used of the love of husband for wife, wife for husband, parents for children, and family relationships in general; thus, upon a daughter's tomb-stone,<sup>8</sup> *titulum nostrum perlege — amor parentis quem dedit natae suae*; on another,<sup>9</sup> *nata diu dulcis et longi pignus amoris* (cf. Aen. V, 572, of Dido's love for Ascanius); upon a wife's:<sup>10</sup> *quantus dolor est amissa coniuge kara / plus amor immentest (sic) animo lacrimisq. incenditur ardor*; on another<sup>11</sup> of a late date, *quisquis amat coniunx, hoc exemplo coniungat amore*; upon a husband's<sup>12</sup> *nam pignus amoris* (cf. above) / *pectore contegitur*; upon a brother's,<sup>13</sup> *fratris clarus amore*. In the literature, likewise, of all periods we find the word used in the same way; thus, Plaut. *Amph.* 841, *parentum amorem*; often in Cicero of the love for a friend as well as of family affection; cf. *Lael.* 36, 51; *ad Fam.* VI, 14, 1, *pietas amore fraternus*, with which cf. *ad Quint. Fr.* I, 3, 2, *pietatem amoremque in te*; Hor. *A. P.* 313, *quo sit amore parens, quo frater amandus et hospes*. And what could be more sacred to the Roman than the *amor* of which Catullus sings in his marriage song in honor of the marriage between a Roman maid and youth, LXI, 32 sq., when he invokes Hymen, *coniugis cupidam novi / mentem amore revinciens*, or the *amor* of which Propertius writes, in that beautiful letter from a young Roman wife to her absent husband, IV, 3,

<sup>8</sup> *Carm. Epigr.* 55, (*C. I. L.* I, 1009).

<sup>9</sup> *C. I. L.* III, 9610.

<sup>10</sup> *Carm. Epigr.* 490 (*C. I. L.* VI, 30127).

<sup>11</sup> *Carm. Epigr.* 1288 (*C. I. L.* VIII, 7427).

<sup>12</sup> *Carm. Epigr.* 480 (*C. I. L.* VIII, 434).

<sup>13</sup> *Carm. Epigr.* 849 (*C. I. L.* VI, 30139).

49, *omnis amor magnus, sed aperto in coniuge maior.* It is useless to multiply such examples, for it is more to the point to know how Vergil used this word *amor*.

There comes first to mind that pathetic cry of Aristaeus in the *Georg.* IV, 321 sq., *Mater, Cyrene mater,— quo tibi nostri pulsus amor?* Then, Venus' use of the word of Dido's love for her husband Sychaeus, I, 344, *magno miserae dilectus amore*, so in 350, IV, 18, VI, 474. With this word *amor*, too, Vergil describes the fatherly love of Aeneas for his son, I, 643, *neque enim patrius consistere mentem / passus amor*, cf. 716, as well as the motherly love of Creusa for that same son, when Creusa's spirit speaks her last farewell, II, 789, *vale et nati serva communis amorem.* By it he expresses Andromache's abiding love for this lad, the *imago* of her dead Astyanax; then, in V, 570, when Vergil describes the *Troianum agmen* in which march all the *pueri*, he puts Ascanius at their head, riding a horse, *quem candida Dido / esse sui dederat monumentum et pignus amoris*,— the same expression, note, which the poet has used in V, 538, to describe the relationship between the Thracian Cisseus and Anchises. And, finally, *amor* is the word which the poet uses to describe the climax of Aeneas' feeling toward Dido, at the moment when his duty had won the battle with his love, IV, 395, *multa gemens magnoque animum labefactus amore.* Surely there is no other word in the first six books,— and the same is true of the last six,— which Vergil has so surrounded with the beauty of holiness as this word *amor*. Hence the sin of these two, natural though it was, inevitable as it was, was none the less the pollution of a holy thing, *amore — polluto*, V, 6. There can be no doubt of Vergil's meaning and Ovid understood it when he makes Dido write to Aeneas (*Her.* VII, 58 sq.), *Nec violasse fidem temptantibus aequora prodest, / Perfidiae poenas exigit ille locus / Praecipue cum laesus amor, quia mater Amorum / Nuda Cytheriacis edita fertur aquis.* Dido certainly had a part in this pollution, but so had Aeneas; if she was "madly," (the poet does not say "madly") "careless of her name and fame," (Fowler, p. 189), so was Aeneas, IV, 221, *oblitos famae melioris amantes*; if Dido "dreams dreadful dreams," so does Aeneas, IV, 351 sq., VI, 695.

This is but the poet's way of telling us that neither gave way to the sin without a struggle.

It is utterly false, moreover, to say that Dido "induced Aeneas to fulfill her passionate desire," (Fowler, p. 185). Not only does the poet give us no hint of such a thing, but he is careful to show us that Dido's sin comes only after she has prayed to Juno, her patron divinity, for help and received no answer, and after that same patron divinity,—the tragic irony should not be overlooked,—in her eagerness to keep the Trojans from the fulfillment of their mission, has made the sin inevitable. Both Aeneas and Dido know in their hearts that their union was not a lawful marriage, cf. IV, 172, 338, both know that his high mission must carry him elsewhere, but both find such happiness in their love, it fills so full the void in their hearts, that they both forget their better selves. The moral awakening comes to him as he, dressed in Tyrian garb, is building a Tyrian city, and Vergil, with his master skill, makes the divine intervention come just at this moment when the hero's own thought would be most naturally upon the city of the prophecies. In his struggle between his love and his duty,—a struggle which Vergil so allusively pictures for us by the phrase, *dulcis terras* of vs. 281 and by Aeneas' words to Dido describing the visits to him in his dreams of his father's spirit, vs. 351 sq., duty wins the victory,—hence the *pius Aeneas* of vs. 393,—even though it breaks his heart, *magnoque animum labefactus amore*, 395. Certainly, after he tells Dido of his determination to set sail, "there is a frenzied outburst on the part of the queen," (Fowler, p. 185), but what woman, above all a woman who knows that she has been false to her best self, would not indulge in a similar outburst? Is Dido any more ungovernable in her grief than the Italian Amata, who has far less reason, is in hers, VII, 376 sq., than the poor mother of Euryalus is in hers, IX, 475 sq.?<sup>14</sup> Surely the "frenzy" of a grief-stricken Dido could not have seemed strange to any Italian; one has but to read the pages of Livy's history to realize that such frenzy was not confined to oriental women. Dido's passion is, indeed, in entire

<sup>14</sup> Heinze, *Virgils Epische Technik*,<sup>3</sup> p. 289, aptly remarks, in connection with his discussion of this passage, that Vergil expresses his own emotions which have been aroused by the situation he is describing.

keeping with the situation, with the character of Vergil's own country-women, and above all else, from the point of view of poetry, and Vergil is a poet, is in strong dramatic contrast to the simple dignity, nobility, and charm of the Dido of book I. A woman of strong feeling Dido was, just as Aeneas was a man of strong feeling, but she, and the same is true of every woman in the Aeneid, was not able to control her emotions whereas he was. To say, however, that Vergil thought of her as a Cleopatra, or of Aeneas "as more sinned against than sinning," (Fowler, p. 190), is to miss, it seems to me, the real meaning of Vergil's story. In fact, his story, as I have said, has no meaning unless we are to see in it a tragedy of two hearts whose love, although natural, yes, inevitable, is sin, because it is counter to their own high calling and to the divine will. To our protest against such a tragedy, to his hero's protest against it, (cf. VI, 475), Vergil replies by lifting in the sixth book the veil from the future, thus showing us and him that that divine will was for the blessing of the world,—the crowning of peace with law. We may weep with St. Augustine for Dido dead, but in the light of that lofty ideal the ways of God to man, in Vergil's eyes, and, I trust in ours, are justified.

It is hardly necessary for me to add that to my mind Fowler was right when he said, in his *Religious Experience of the Roman People*, p. 416, that Aeneas was passionately in love with Dido. What I have already said will furnish my reasons for my belief, but in conclusion I would quote two passages from the Aeneid which critics of Vergil strangely overlook and on which editors are silent, but which are as important in aiding us to understand Vergil's conception of the relation between Aeneas and Dido as any which they do quote. To one I have referred above,—that beautiful description in book V, 545 sq., of the institution of the Troia, a sacred pageant and one in which, we are told, Augustus took delight.<sup>15</sup> Ascanius leads the line of stainless lads, riding a steed *quem candida Dido / esse sui dederat monumentum et pig-nus amoris*. Whatever the exact meaning the poet meant to convey by the word *candida*,<sup>16</sup> the fact that he couples *candida Dido*

<sup>15</sup> Cf. Suet. Aug. 43.

<sup>16</sup> There is surely no point here in the meaning of "fair" simply. One is

and her love for Ascanius in this particular scene, hallowed to the Romans of Vergil's day by its associations, is evidence enough that he did not think of Dido as a creature of ungovernable passions.

The second passage is of similar character. Pallas, a beauteous lad and only son of Evander, whom the old king has sent to attend Aeneas in his struggle with Turnus, is slain. Aeneas, in his deep sorrow,—*hei mihi, quantum / praesidium, Ausonia, et quantum tu perdis, Iule*, XI, 57-8,—does all he can to do honor to the dead boy and to furnish *solacia luctus / exigua ingentis, misero sed debita patri*, XI, 62. Upon a bier arched with leafy boughs, he lays the body, "like a withered flower plucked by a maiden's thumb," and covers it,—with what? With one of

Twin robes which for him, in her task aglow,  
With her own hands Sidonian Dido long ago  
Had made and in the woof had worked a thread  
Of gold. This robe in sorrow on the dead  
He lay, last and chief token of his love. IX, 72 sq.,

which is my inadequate translation of Vergil's noble Latin: *tum geminas vestis — extulit Aeneas, quas illi laeta laborum / ipsa suis quondam manibus Sidonia Dido / fecerat et tenui telas discreverat auro. / harum unam iuveni supremum maestus honorem / induit.*

We are carried back to that scene in Carthage where Aeneas himself is wearing this robe, IV, 263, *quae munera Dido / fecerat et tenui telas discreverat auro*. How any one, when he reads these lines on the burial of Pallas, so deeply moving in their pathos and beauty, how any one, when he sees Aeneas laying upon the stainless body of this lad his dearest memorial of a treasured past, can say that Vergil uses "all his resources to draw a woman whose real nature was that of a Medea, of Clodia, of Cleopatra," and that Vergil did not want us to feel that Dido's love for Aeneas, and Aeneas' love for Dido was a sacred thing, I, at least, fail to understand.

inevitably reminded of Horace's description of his best-beloved friends, Vergil among them *S. I, 5, 41, animae quales non candidiores terra tulit.*

## THE CLASSICAL CULTURE OF ROBERT LOUIS STEVENSON

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The influence of ancient classical culture on Robert Louis Stevenson was great, and deserves more than casual notice. To be sure, he was innocent of Greek, save through translation, preferring, as his biographer, Graham Balfour, tells us<sup>1</sup> "the baldest of Bohn's translations to more literary versions that might come between him and the originals." In a letter to Sidney Colvin from Vailima in 1891, he mentions<sup>2</sup> "a crib to Phaedo" which he has at hand. As a student at Edinburgh University, he gave Greek up in despair. Writing many years later, in *Some College Memories*, he says,<sup>3</sup> "I am sorry indeed that I have no Greek, but I should be sorrier still if I were dead; nor do I know the name of that branch of knowledge which is worth acquiring at the price of a brain fever." In the same essay, he playfully remarks, that, although he held a certificate of attendance in the professor's own hand, he cannot remember having been present in the Greek class above a dozen times. Balfour gives him credit for a single appearance at class.<sup>4</sup> His Latin studies, however, fared better, for he attended classes for two years, and, although he never mastered the Latin grammar, "Nevertheless," says his biographer, "he had a keen appreciation of the best authors, and, indeed, I am not sure that Vergil was not more to him than any other poet, ancient or modern." One who reads his essays and letters

<sup>1</sup> *The Life of Robert Louis Stevenson*, Vol.2, p. 122.

<sup>2</sup> *The Letters of Robert Louis Stevenson*, edited by Colvin, Scribner 1911, Vol. 3, p. 355.

<sup>3</sup> *Memories and Portraits*, Scribner 1895, p. 34.

<sup>4</sup> *Life*, Vol. 1, p. 83.

realizes that his Latin reading, so far as it affected his intellectual life, was a pursuit, not of his school days, but of his maturity. Vergil, Horace, Lucretius, Livy, Tacitus, Petronius, Martial, St. Augustine — all, to a greater or less degree, influenced his works. Of these, Petronius seemed to him pretty poor stuff: "a rum work, not so immoral as most modern works, but singularly silly."<sup>5</sup> And Tacitus, save for battle scenes, made slender appeal to his interest. Among writers of Greek, he alludes, directly or indirectly, to Homer, Plato, Euripides, and Marcus Aurelius. For Greek art he entertained luke-warm respect in his younger days;<sup>6</sup> but, with maturing years, he became so captivated by the charm of the Elgin marbles, that he kept photographs of them religiously in his room;<sup>7</sup> and, in writing to a young art student, he urged him to pursue Greek studies zealously.<sup>8</sup> Stevenson had a genuine interest in Roman history, even planning to hear a course of lectures on Roman law at Göttingen in the summer of 1874, a plan which went to dust.<sup>9</sup> Stevenson alludes to Alexander, Julius Caesar, Germanicus, Messalina, but his more immediate interest was not so much in Rome's great historical characters, as in the organization of the state itself. The old Greek myths gave him many an apt illustration: Pan, Charon, Styx, Apollo, Zeus, Tantalus, Prometheus, Janus, Hercules. His letters contain many Latin expressions: rarely quotations from Latin authors; for the most part creations of his own, pat to the subject. Latin was for him thus a living language.

For Vergil, Stevenson had a fondness apart; and the reason is not far to seek; for both were of the same ilk: temperamental, self-conscious artists, seeking, with all care, the fairest refinements of expression. The earliest reference to his Latin reading is in a letter to his mother, written when Stevenson was still in his teens,<sup>10</sup> wherein he thanks her for sending him a copy of Vergil's *Bucolics*. Writing to his friend, Charles Baxter, in 1872, he tells

<sup>5</sup> *Letters*, Vol. 2, pp. 201-202.

<sup>6</sup> *Ibid.*, Vol. 1, p. 36.

<sup>7</sup> *Ibid.*, Vol. 1, pp. 190-191.

<sup>8</sup> *Ibid.*, Vol. 2, p. 96.

<sup>9</sup> *Ibid.*, Vol. 1, p. 146.

<sup>10</sup> *Ibid.*, Vol. 1, p. 19.

of a walk he had taken the day before in one of his favorite spots.<sup>11</sup> "It is a meadow and bank on a corner on the river, and is connected in my mind inseparably with Virgil's *Eclogues*. *Hic corulis mistos inter consedimus ulmos*, or something very like that, the passage begins (only I know my short-winded Latinity must have come to grief over even this much of quotation); and here, to a wish, is just such a cavern as Menalcas might shelter himself withal from the bright noon, and, with his lips curled backward, pipe himself blue in the face, while *Messieurs les Arcadiens* would roll out those cloying hexameters that sing themselves in one's mouth to such a curious lilting chant." During his second American visit, while at Saranac Lake, New York, in December, 1887, he writes to Sidney Colvin, as follows:<sup>12</sup> "I am at the seventh book of the *Aeneid*, and quite amazed at its merits (also very often floored by its difficulties). The Circe passage at the beginning, and the sublime business of Amata with the simile of the boy's top — O Lord, what a happy thought! — have specially delighted me." We learn from the next letter that Stevenson progressed no farther than the seventh book at this time, for other matters preempted his attention. A copy of Vergil accompanied him to Tahiti, for, in November, 1888, he writes from there to Thomas Archer, that he has just arisen that morning, with no signs of breakfast,<sup>13</sup> ". . . and I have nothing to read except Virgil's *Aeneid*, which is not good fun on an empty stomach, and a Latin dictionary, which is good for naught." In 1889 he writes to Henry James from Honolulu, anent a letter written to Stevenson by a native friend, translated by Stevenson's wife, and sent to Mrs. Sitwell:<sup>14</sup> "I would rather have received it than written *Red-gauntlet* or the sixth *Aeneid*." We remark a reminiscence of the *Horace* in a letter from Vailima in 1890, addressed to Sidney Colvin, where, describing the phosphorescent glow of the dead wood in the forest, he says:<sup>15</sup> ". . . I am free to confess that in a night of trackless darkness where all else is void, these pallid

<sup>11</sup> *Ibid.*, Vol. 1, pp. 38-39.

<sup>12</sup> *Ibid.*, Vol. 3, p. 41.

<sup>13</sup> *Ibid.*, Vol. 3, p. 91.

<sup>14</sup> *Ibid.*, Vol. 3, p. 129.

<sup>15</sup> *Ibid.*, Vol. 3, p. 257.

*ignes suppositi* have a fantastic appearance, rather bogey even." In an essay, *The Genesis of the Master of Ballantrae*, he writes:<sup>16</sup> "I saw that Marryat, no less than Homer, Milton, and Virgil, profited by a choice of a familiar and legendary subject." In *A Gossip on a Novel of Dumas's*, we read:<sup>17</sup> "Last of all, there is the class of book that has its hour of brilliancy — glows, sings, charms, and then fades again into insignificance until the fit return. Chief of those who thus smile and frown on me by turns, I must name Virgil and Herrick, who, were they but 'Their sometime selves the same throughout the year,' must have stood in the first company with the six names of my continual literary intimates."<sup>18</sup>

Stevenson had a deep affection for Martial. "I cannot conceive a person who does not love his Martial," he writes to John Addington Symonds in 1887.<sup>19</sup> In *Essays in the Art of Writing*, he writes about Martial.<sup>20</sup> "Martial is a poet of no good repute, and it gives a man new thoughts to read his works dispassionately, and find in this unseemly jester's serious passages the image of a kind, wise, and self-respecting gentleman. It is customary, I suppose, in reading Martial, to leave out these pleasant verses; I never heard of them, at least, until I found them for myself; and this partiality is one among a thousand things that help to build up our distorted and hysterical conception of the great Roman Empire." Again, in the same essay, writing about rhythm in verse, he says:<sup>21</sup> If but some Roman would return from Hades (Martial, for choice), and tell us by what conduct of voice these thundering verses should be uttered — *Aut Lacedaemonium Tarentum*, for a case in point — I feel as if I should enter at last into the full enjoyment of human verses."

Stevenson seems to have had a sympathetic appreciation for Horace. In a letter from Mentone, written in 1873, addressed

<sup>16</sup> *Essays of Travel*, etc., Biographical edition, Scribner 1919, pp. 327-328.

<sup>17</sup> *Memories and Portraits*, Scribner 1895, p. 229.

<sup>18</sup> Scott, Shakespeare, Moliere, Dumas, and Meredith.

<sup>19</sup> *Letters*, Vol. 3, p. 29.

<sup>20</sup> *Essays of Travel*, etc., p. 322.

<sup>21</sup> *Ibid.*, p. 265.

to Mrs. Sitwell, he says:<sup>22</sup> "I had Horace with me, and read a little; but Horace, when you try to read him fairly under the open heaven, sounds urban, and you find something of the escaped townsman in his descriptions of the country . . ." In writing to his friend, W. E. Henley, from Edinburgh in 1879, in reply to Henley's rather severe strictures on Stevenson's poem, "Our Lady of the Snows," Stevenson remarks:<sup>23</sup> "I think I'll lay it by for nine years, like Horace." In a charming letter from Nice in 1883, written in dialect to Charles Baxter, who had sent Stevenson a batch of printer's proofs for correction, he playfully writes:<sup>24</sup> "Ye crack o' Maecenas, he's naebody by you! He gied the lad Horace a rax forrit by all accounts; but he never gied him proofs like you." Writing to John Addington Symonds, from Saranac Lake in 1887, Stevenson disclaims that he, Stevenson, is a poet:<sup>25</sup> "I do not set up to be a poet. Only an all-round literary man: a man who talks, not one who sings. But I believe the very fact that it was only speech served the book<sup>26</sup> with the public. Horace is much a speaker, and see how popular!" Horace once, at least, held second place in his affections, for Balfour records<sup>27</sup> finding in a note-book of Stevenson of 1871-1872 a *Catalogus Librorum Carissimorum*, containing in order, "Montaigne's Essays," and "Horace, his Odes." In the essay, *François Villon*, writing about Villon's reflections on the old age of women with whom he had been acquainted, Stevenson says:<sup>28</sup> "Horace has disgraced himself to something the same tune; but what Horace throws out with an ill-favored laugh, Villon dwells on with an almost maudlin whimper." Once Stevenson speaks of Horace, along with Wordsworth, Burns, and Hazlitt, as among the books "that look at me with reproach as I pass them by on my shelves; books that I once thumbed and studied."<sup>29</sup>

<sup>22</sup> *Letters*, Vol. 1, p. 99.

<sup>23</sup> *Ibid.*, Vol. 1, p. 272.

<sup>24</sup> *Ibid.*, Vol. 2, p. 116.

<sup>25</sup> *Ibid.*, Vol. 3, p. 29.

<sup>26</sup> A book of verse which Stevenson had just published.

<sup>27</sup> *Life*, Vol. 1, p. 117 note.

<sup>28</sup> *Familiar Studies*, p. 227.

<sup>29</sup> *Memories and Portraits*, pp. 228-229.

It was the same fondness for beauty of form and craftsmanship, which he found in Vergil, that led him to Cicero, in whom he saw beauty of texture, but little food for the mind. Of Cicero he writes as follows:<sup>30</sup> ". . . how many <books> do we continue to peruse and reperuse with pleasure whose only merit is the elegance of texture? I am tempted to mention Cicero; and since Mr. Anthony Trollope is dead, I will. It is a poor diet for the mind, a very colourless and toothless 'criticism of life'; but we enjoy the pleasure of a most intricate and dexterous pattern, every stitch a model at once of elegance and of good taste."

Tacitus furnished Stevenson with the story of Germanicus, which forms a graceful introduction to his essay, *The English Admirals*. "There is one story of the wars of Rome which I have always very much envied for England. Germanicus was going down at the head of the legions into a dangerous river — on the opposite bank the woods were full of Germans — when there flew out seven great eagles which seemed to marshall the Romans on their way; they did not pause or waver, but disappeared into the forest where the enemy lay concealed. 'Forward!' cried Germanicus, with a fine rhetorical inspiration, 'Forward! and follow the Roman birds.' "<sup>31</sup> In a letter addressed to Colvin, from Hyères, March, 1884, he writes:<sup>32</sup> ". . . I tackled some Tacitus too. I got them <Tacitus and Petronius> with a dreadful French crib on the same page with the text, which helps me along and drives me mad. The French do not even try to translate. They try to be much more classical than the classics, with astounding results of barrenness and tedium. Tacitus, I fear, was too solid for me. I liked the war part; but the dreary intriguing at Rome was too much."

In 1884, as we learn from a letter,<sup>33</sup> written to Sidney Colvin, he read St. Augustine's *Confessions*. "Did you ever read St. Augustine?" he asks. "The first chapters of the *Confessions* are marked by a commanding genius: Shakespearian in depth. I was

<sup>30</sup> *Essays of Travel*, etc., p. 260.

<sup>31</sup> *Virginibus Puerisque*, Scribner 1895, p. 179.

<sup>32</sup> *Letters*, Vol. 2, p. 202.

<sup>33</sup> *Ibid.*, Vol. 2, pp. 200-201.

struck dumb, but alas! when you begin to wander into controversy, the poet drops out. His description of infancy is most seizing. And how is this: 'Sed majorum nugae negotia vocantur; puerorum autem talia cum sint puniuntur a majoribus.' Which is quite after the heart of R. L. S. See also his splendid passage about the 'luminosus limes amicitiae' and the 'nebulae de limosa concupiscentia carnis'; going on '*Utrumque* in confuso aestuabat et rapiebat imbecillam aetatem per abrupta cupiditatum.' That '*Utrumque*' is a real contribution to life's science." In the same letter<sup>34</sup> he mentions his reading of Petronius.

Stevenson's single reference to Lucretius is neat. He is writing to Henley, apropos of a dispute which Henley has had with his publishers: "These conflicts pain Lucretian sitters on the shore; and one wonders — one wonders — wonders and whimpers."<sup>35</sup>

Stevenson makes generous use of the mythology he knows. Among the earliest mentioned mythological characters, and the one nearest to his heart, is Pan. In a letter, addressed to Sidney Colvin from Paris, early in 1878, he says:<sup>36</sup> "There is more sense in that Greek myth of Pan than in any other that I recollect except the luminous Hebrew one of the Fall." One of his most tastefully conceived essays he calls "Pan's Pipes," in which we read:<sup>37</sup> "The Greeks figured Pan, the god of Nature, now terribly stamping his foot, so that armies were dispersed; now by the woodside on a summer noon trolling on his pipe until he charmed the hearts of the upland ploughmen. And the Greeks, in so figuring, uttered the last word of human experience." Stevenson suffered from a severe illness in California in 1880, and, with admirable fooling, he draws freely on Charon and the Styx in the correspondence of this period. Writing to his ill-starred friend, Ferrier, in 1880, he says:<sup>38</sup> "I am fresh from giving Charon a quid instead of an obulus: but he, having accepted the payment,

<sup>34</sup> *Ibid.*, Vol. 2, p. 201.

<sup>35</sup> *Ibid.*, Vol. 2, p. 188.

<sup>36</sup> *Ibid.*, Vol. 1, p. 258.

<sup>37</sup> *Virginibus Puerisque*, pp. 263-264.

<sup>38</sup> *Letters*, Vol. 1, p. 329.

scorned me, and I had to make the best of my way backward through the mallow-wood, with nothing to show for this displacement but the fatigue of the journey." In another letter:<sup>39</sup> "I keep returning, and now hand over fist, from the realms of Hades: I saw that gentleman between the eyes, and fear him less after each visit. Only Charon, and his rough boatmanship, I somewhat fear." Writing to Edmund Gosse in 1883, he tells<sup>40</sup> of "mountains as graceful as Apollo, as severe as Zeus." In a little essay, *A Plea for Gas Lamps*, he writes:<sup>41</sup> "Mankind, you would have thought, might have remained content with what Prometheus stole for them and not gone fishing the profound heaven with kites to catch and domesticate the wildfire of the storm." Time would fail me were I to instance all the excerpts I have made from Stevenson relating to mythology.

Although Stevenson knew no Greek, his writings which show the least influence of his Latin reading, namely his narratives, *Treasure Island*, for example, are really close to Homer in their naïve simplicity. The *Odyssey* made a stronger appeal than the *Iliad*. He calls the former "the best of romances."<sup>42</sup> Stevenson<sup>43</sup> lauds Burns' ". . . Homeric justice and completeness of description which gives us the very physiognomy of nature, in body and detail, as nature is." In *Across the Plains*, in writing about a newsboy who rode in the emigrant train from Ogden to Sacramento, and who was the pink of courtesy, he says:<sup>44</sup> ". . . if he but knew it, he is a hero of the old Greek stamp." In *A Gossip on Romance*, in writing of attitudes on the part of characters to each other and to nature, as illustrations, he gives:<sup>45</sup> "Crusoe recoiling from the footprint, Achilles shouting over against the Trojans, Ulysses bending the great bow."

Of Marcus Aurelius he gives us valuable criticism. "The dispassionate gravity, the noble forgetfulness of self, the tenderness

<sup>39</sup> *Ibid.*, Vol. 1, p. 337.

<sup>40</sup> *Ibid.*, Vol. 2, p. 135.

<sup>41</sup> *Virginibus Puerisque*, pp. 277-278.

<sup>42</sup> *Memories and Portraits*, p. 278.

<sup>43</sup> *Familiar Studies*, p. 98.

<sup>44</sup> *Across the Plains*, p. 38.

<sup>45</sup> *Memories and Portraits*, p. 256.

of others, that are there expressed and were practiced on so great a scale in the life of its writer, make this book a book quite by itself. No one can read it and not be moved. Yet it scarcely or rarely appeals to the feelings — those very mobile, those not very trusty parts of man. Its address lies furthur back: its lesson comes more deeply home; when you have read, you carry away with you a memory of the man himself; it is as though you had touched a loyal hand, looked into brave eyes, and made a noble friend; there is another bond on you thenceforward, binding you to life and to the love of virtue.”<sup>46</sup>

A word should be added, in passing, about Stevenson’s habit of using Latin expressions in his letters and essays. There is always an appositeness in every phrase he uses. When he wishes to express his delight in being at Tahiti, he writes:<sup>47</sup> *Et ego in Arcadia.* Writing to W. E. Henley in 1883, about a mutual friend who had recently died, he says:<sup>48</sup> “I don’t know if it is good Latin, most probably not: but this is encrossed before my eyes for Walter: *Tandem e nubibus in apricum properat.*” Expressions like *quam primum*, *verbum sapientibus*, *inter alia*, abound.

My object in reading Stevenson’s works was to gather material which might add interest to my class-room teaching; and for this purpose I made copious extracts, especially from his essays and letters, wherever a reference to antiquity occurred; for, in his novels and short stories, mention of the classics is naturally rare. It is in the hope that teachers of the classics may find these excerpts of value in their own teaching, that I have given so much space to them.

<sup>46</sup> *Essays of Travel*, etc., pp. 322-323.

<sup>47</sup> *Letters*, Vol. 3, p. 122.

<sup>48</sup> *Ibid.*, Vol. 2, pp. 157-158.

## SOME EARLY LATIN TEXTBOOKS<sup>1</sup>

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I do not mean anything foolish or funny or trite when I point out the fact that there is an intimate relationship between textbooks and teaching, nor do I mean anything so obvious as that nowadays even Mark Hopkins needs something more than a log to secure the best results. I do not mean merely that what a teacher does is to teach what her text contains, nor that the text dictates to an improper degree what the teacher is to do. But no textbook ever reflects with absolute accuracy the teaching of its time: it either lags behind the principles and methods of good and progressive teachers or behind general educational theory or behind both; or it points the way, by revolutionary devices or content, to new methods, new subject matter and even new curricula, and forces these innovations on those who use it. Every teacher is familiar with both types of text.

Every beginning Latin book (and I shall confine myself at this time to them and their equivalents) has at least four contributing influences behind it: the classroom experience of its author and others; the theories of its author and others; general educational theory; scientific investigation in the field of classical philology, carried on especially in the graduate schools. No one can say in any particular case to which of these influences a book owes most, but it would be interesting to know how long it takes new ideas to reflect themselves in text books, and how the spread of new ideas goes on. One of my graduate students is now working on this problem, confining herself to the teaching of syntax. The books which I have been examining appear to have been affected mainly by the first, second and fourth of these influences, since

<sup>1</sup> Read at the meeting of the Northern Section of The Classical Association of Pittsburgh and Vicinity, Erie, November 24, 1923.

there can hardly be said to have existed a century ago a general educational theory.

But nowadays changes in our aims and methods come mainly from without, and only rarely is a college Latin department found which makes distinctive contribution to our methodology. College teachers of Latin have, it is true, done important work on content, have given us books on the teaching of Latin and have contributed in numberless ways in the fields of content and method through journal articles, discussions at classical meetings, bulletins and news letters, contributions to state and other syllabi. They have supplied in abundance illustrative material and they have given us a scientific grammatical terminology which seems likely to prevail because it is better than the old. But when all this is admitted, it still remains true that Latin teachers in college and secondary school alike have remained passive (though not always silent) onlookers at educational progress. I may mention a few points on which Latinists have lagged behind: content and prognosis testing;<sup>2</sup> the relation of Latin to new and widely accepted statements of the aims of education; the project-method; the content and method of junior high school Latin; the socialized recitation and supervised study as applied to Latin. I do not mean that Latinists have not thought about these things, but that they have allowed such discussion as there has been to come from psychologists and workers in education. Our indifference extends farther still than to these significant ideas in education. Professor Inglis told us some months ago (cf. C. J. XVIII, 15): "The laws of original learning and the laws of retention are violated constantly. The very textbooks employed, for the most part, violate every known canon of the psychology of learning." Here is a serious indictment that I have not observed to be less serious since it was drawn.

My purpose, however, is not to discuss current textbooks, but to pass in review certain books used in this country a century or more ago, and to try to elicit from them some of the fundamental

<sup>2</sup> I do not forget the enormous expansion due to the Classical Investigation, but the new tests were in large measure constructed wholly or partially by workers in education and psychology. Only one college Latin department, so far as I know, is actively interested in the vital problem of prognosis testing.

educational ideas and ideals that inspired the makers and users of these books. Their problem was less complicated than ours; they had no educational discussion of the type I have been considering with which to reckon, and for that reason we should expect them to reveal with more accuracy than contemporary books their basic theory. My collection of early American grammars and beginning books is far from complete, but the specimens at hand are probably representative, and may even yield suggestions that can be used today. I wish at this point to acknowledge with gratitude the courtesy of Dr. John A. H. Keith and Mrs. Katherine Jackson Brew, Principal and Librarian, respectively, of the Indiana (Pa.) State Normal School, in allowing me the use of valuable early books belonging to that institution.

The oldest of the books to be examined is "The American Latin Grammar, or a Complete Introduction to the Latin Tongue . . . originally compiled by the Rev. Mr. Ross . . ." printed in Newburyport in 1780. It had the recommendation of James Manning and David Hoell, President and Fellow, respectively, of Rhode Island College, and of Ezra Stiles, President of Yale College. There is no preface or introduction, and so far as I have found, only one suggestion to the teacher. The subject of grammar is discussed under four heads, orthography, etymology, syntax and prosody. Etymology "divides the Words into their proper distinct *Classes*, and considers their several *Endings*; as, *Number*, *Case*, *Gender*, *Declensions*, *Moods*, *Tenses*, &c." (p. 11). Following the complete paradigm of the first declension comes the one suggestion I have noted: "Let Boys be directed to give the English of the other Examples, with the Signs of the Cases in like manner, which experience has proved to be very useful" (*ibid.*). The secondary tenses are known as preterimperfect, preterperfect, preterpluperfect (pp. 42 f.), but these terms have disappeared from the next grammar I have. The treatment of syntax is found on pp. 71-92 incl. Rule VI is worth quoting in part: "The *Accusative Case* governs an *Infinitive Mood*; as *Gaudeo te valere*, *I rejoice that you are well*. Note 1. The Participle (*sic*) That . . . is a Conjunction, and may be grammatically made by *quod* or *ut*, or elegantly left out by changing the Word, which seems

to be the *Nominative Case*, into the *Accus.* and the *Verb* into the *Infinitive Mood*; as *Gaudeo quod tu valeas*, is grammatical; *Gaudeo te valere* is elegant" (p. 73). So vanish the difficulties of indirect discourse. Verb syntax appears only in connection with conjunctions, and the whole discussion is contained in one small page. Part 4 of Rule XXII is interesting: "Quod, *that*, denotes what's past, and is joined to the Indicative; but Ut, *that*, notes what's to come; and is joined to the Subjunctive. *Ut*, and not *Quod*, is also used after *adeo, ideo, ita, sic, tam, accidit, contingit*, &c. Note. Adverbs and Conjunctions then only require a Subjunctive Mood after them, when they give a Signification of Contingency or uncertainty to the Verb; *as, . . . Si Fueris Romae*, if you shall happen to be at Rome" (p. 87). Long vowels are not marked.

"A New Edition of Davys's Examples or Adminiculum Puerile, containing Fundamental Exercises, with *Cautions* and *Directions* to write good Latin, as well as to translate the most difficult sentences in the LATIN AUTHORS" was republished with some additions by James Ross in Philadelphia in 1809. The preface presents the superior claims of writing Latin over merely construing. The desire to avoid "such ridiculous *barbarisms*" as are committed as a result of looking up each word in the dictionary leads him to give English examples. I quote two of his barbarisms: I stand in great need of a good pen — *Sto in magno opere bonaे pennae*. He falls in love with his own image — *Cadit in amorem sua imagine*. The book is intended for students who "have learned perfectly the declensions and conjugations, with the first and second rules of Syntax" (p. vii), and is thereafter to be used along with a grammar. A vocabulary is not provided for the latter sections, since users "may be justly presumed" to have read "the greater part of the Classics" (*ibid.*). A distinctive feature of this and other old texts which I shall mention, and revived in a somewhat different form very recently, is illustrated by the following, the first example under Rule I, "An Adjective Agrees, &c."

1. A good man, a beautiful woman, a sweet apple.  
*Bonus homo, pulcher fēmina, dulcis pōnum.* (p. 9)

This removes vocabulary from the difficulties of writing Latin, and permits concentration on inflections and syntax. I am experimenting with the same device with a class in advanced composition this year. It will be noted that long vowels are marked.

I can quote with complete approval one of four Directions for first making Latin:

"1. Never set about rendering an *English sentence* into *Latin*, before you have read *it* over from the beginning to the end; and if *one* reading be not enough to enable you to understand the *sense* and *construction*, read *it* over and over, till you fully understand the connexion of each word in *it*" (p. 85).

Direction 3 warns against the use of the English derivative if the dictionary gives another meaning for a Latin word.

The numbering of the Rules illustrated in the above volume appears to be that of Ross's "A Short, Plain, Comprehensive, Practical Latin Grammar," of which a fourth improved edition was printed in 1811. I could write a separate paper on this little volume, but can mention only its treatment of the subjunctive, which again is governed by the conjunction (Rule 76, p. 135). We may be surprised to find that "Indefinites (quis, qualis, ubi and other words used indefinitely) commonly govern the Subjunctive." As in other old books, the revelations of comparative and historical grammar of a later date are completely unknown. The book is particularly interesting for its defense of classical education against its critics. The preface contains some interesting warnings, one against the study of French before the boy "has read with the greatest accuracy the usual Latin and Greek classics (pp. ix-x), and one against allowing boys to study anything during their first four years in the academical course except Latin and Greek with the concomitant history and mythology. These, together with learning the Protestant Episcopal and Westminster catechisms in Latin and committing various passages in the classical authors, will fully occupy their time, will make them good scholars, and give them "the pleasing prospect of finishing their education in any college, or public institution they may be inclined to enter, with much benefit and reputation" (p. x).

In 1813, George Ironside published a revised, corrected and

enlarged "Introduction to Latin Syntax" based on Ruddiman's "Rudiments," with an epitome of ancient history from the Creation to the Crucifixion and numerous questions based thereon. This book too is designed to follow the committing of a grammar, and the device mentioned above, of furnishing the Latin words, is used. Two quotations from the preface must suffice: "And here I may add, that could boys be persuaded, by a careful use of their dictionary, to acquaint themselves thoroughly with the signification, derivation, composition, and proper use of the Latin words that occur in the several parts of their studies, they would soon find the benefit of it; their proficiency would, in this case, do more than reward their pains. To a neglect on this head, is frequently owing the small progress boys make, and the difficulty they find in speaking and writing Latin; being equally puzzled for want of words, and at a loss how to apply them" (p. vi). "The examples and English exercises contained in this Introduction being of a select kind, consisting generally of moral, historical, or mythological sentences, the perusal of them will accordingly be attended with peculiar advantages. The first sort have a natural tendency to form and dispose the mind to virtue, and to produce such impressions as will influence the temper and behaviour of youth, not while at school only, but through the whole course of their life. By the use of the second and third sort, boys will acquire a stock of ancient history and mythology, and so get acquainted, in some measure, with the Roman writers before they begin to read them" (p. vii).

Ruddiman's "Rudiments of the Latin Tongue," referred to above, is known to me only in the twenty-ninth genuine edition, carefully corrected and improved by William Mann, A.M., and published in Philadelphia in 1851. This book is distinguished by its marking the quantity of the penult as an aid to pronunciation. The book is arranged by questions and answers, printed in English and Latin in parallel columns. The rules of grammar are similarly presented.

Adam's "Latin Grammar" was first published in Scotland in 1799, and attempted to teach English and Latin grammar together. The American edition published in 1851 by Benjamin

A. Gould eliminated the English grammar since it interfered with, rather than aided, the study of Latin. More attention than usual is paid to pronunciation. There are some general rules of construction, to be learned by beginners, and a brief chapter on word order.

The Rev. Peter Bullions edited a series of grammars and beginning books which were widely used and which represented an advance in scholarship. His "Principles of Latin Grammar" reached its sixty-ninth edition in 1857, and his adaptation of the First Part of Jacobs' "Latin Reader" its thirty-fifth edition in 1854. The Grammar was based originally on that of Adam, but used also the labors of later scholars. For the first time, among the books that I have been examining, the *amavero* forms appear as future perfect indicative instead of future subjunctive (par. 168). They are claimed for the indicative on the basis of both signification and construction. Metaphysical syntax appears in the treatment of the meaning of the subjunctive, which represents the action or state of the *vero* "not as a fact, but only as a conception formed by the mind" (par. 142). The Reader, which is designed to supplement the Grammar and used after the leading grammatical principles have been learned, contains some very practical suggestions (pp. 52-53). The author recommends that no lesson should be assigned too long for any member of the class; that every word should be looked up and at least the primary meaning fixed in mind; that there be frequent and accurate reviews. He also gives certain questions that the pupil should expect to answer: "Has this sentence any connection with the preceding? If so, what is the connecting word? In arranging or construing the sentence, which word do you take first? which next? which next? &." (On pp. 8-9 he directs the pupil to find and describe the verb, then the subject.) . . . "Is this word simple or compound? If compound, of what is it compounded? . . . Is this word primitive or derivative? If derivative, from what is it derived? What is its primary meaning? . . . What English words are derived from it? . . ."

From these books we see that though our predecessors had their troubles, and that their pupils sometimes did unsatisfactory

work, the teacher's task was simpler than it is today. He had only one aim in his first years of Latin instruction, the development of the boy's mental powers, not only for the sake of his future study of Latin, but also for the sake of his whole future career. He was tormented with no doubts as to the universal value of his subject; he felt no press of competing subjects; he did not question himself as to what he was trying to accomplish. He did not wonder whether such byproducts as better acquaintance with English were after all the main argument for the study of Latin. Partly for these reasons, partly because the doctrine of interest had not yet penetrated educational psychology, partly, no doubt, because of the limited resources of publishers, he felt no need to make his book attractive in appearance. While stoutly bound, there are no pictures, the variety of type faces is not great enough to relieve monotony, and the small sizes of type used make the books something of a strain on the eyes. The longer time available for the study of the elements of the language made possible the use of a grammar and then a reader before taking up the first Latin author. Perhaps the most conspicuous feature of their method is the large degree of dependence upon memorizing rules and facts before an effort to apply this knowledge. "Method," in the technical sense of the term, had not been thought of, and "devices" are unknown. By modern standards, the authors of these books were deficient in scholarship. But there is a fine confidence, which we might well imitate, in the educational efficacy of Latin, a complete trust in mental discipline, unmarred by psychological experiment or educational theory. We can hardly expect a return to the conditions under which they taught — the lack of competition, the abundant time, the superior human material, nor should I, for my part, desire such a return. The times expect other things of us, but with their devotion, their faith, their steadiness of purpose, added to our superior preparation, we should be ashamed to be discouraged, and we should feel that there is no limit to the service we can render. With their spirit, what is there that we can not do?

## THE STUDENTS' ATTITUDE TOWARD LATIN

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By CORA L. BRYSON  
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Being a rolling stone of the teaching profession with experience in Mid-Western, Far-Western, and Far-Eastern schools in this country, I took advantage of my last hegira to try to secure an unbiased expression of the student attitude toward the study of Latin. The last week I met my classes I gave them my blessing, bade them farewell, and asked them to write from their hearts on the topic, "What I Think of the Study of Latin, and Why," prefacing the request with permission to write anonymously and with the promise not to read what they had written until I was on the train speeding away, never to teach and probably never to see them again. Why, then, should they not write fully, freely, critically, and, if so they felt, bitterly even?

But all the papers, contrary to the gloomy words I have sometimes heard and read about student dislike of the classics, were so full of enthusiasm and liking that I am impelled to make some of them public for the encouragement of my colleagues everywhere, if a moment of doubt should ever overtake any one of them.

### WHAT I THINK OF THE STUDY OF LATIN AND WHY

If I had been asked this question my first year of Latin, I am afraid my opinion would have been that it was a very dead language indeed, and as far as I could see a dead loss of time and energy. If asked during my second year the reply would have been that while it was pretty dry and translating was painful, there was a certain satisfied feeling about getting the idea out of a jumble of words that could be obtained in no other way. At the end of the third year (I took Vergil) my reply would have been enthusiastic. I loved Vergil! It made up for all the drudgery that went before; and while it was hard work, there was some incentive, as you had something when you

finished. Now when the question is put to me at the end of my fourth year I can truthfully say that I am more glad that I took four years of Latin than I am of any other subject.

During the first two years a great deal of emphasis is laid on how much good you will get from Latin because so many English words are taken from it. Of course this is true, but I remember the fact never interested me in the least. I wonder why no one told me to study hard so that I could translate easily, because then I would get real pleasure from reading — as much pleasure as from reading an English story? I am sure this would have spurred me on! I discovered this for myself, however, and never enjoyed an English course as much as I enjoyed reading all about Aeneas and the sad tale of Dido.

Aside from the pleasure you derive there is another point. A person who knows no Latin is always at a disadvantage. He misses the point of countless references in books and conversation and he loses an indefinable air of culture that is attached to a person who does know Latin. This point would probably have no weight with freshmen who are just deciding whether to elect Latin or not, but if they could be encouraged past the first two years I am sure they would realize it then.

"What do I think about the study of Latin?" All I can say is that it means more to me than any other of the subjects I have studied. At first thought I can only answer with the little girl — "I don't know why, sir, but it comes out that way!" My first year, I got a taste of Latin, that is, only forms, the more complex in a very vague way. I had, as I remember, very little practice in translation, so that when I came to Caesar, I felt lost. I had heard of ablative absolutes, so I thought I had some acquaintance with them, but the very word "periphrastic" was enough to disconcert even the most hardy sophomore. I can say honestly that the only time I considered dropping Latin was during that first month of Caesar and at that I did not realize how terrible my translations were. With a certain serene optimism characteristic of youth, I thought that, with the help of the notes, I was getting along with aptitude. From that time on I have enjoyed every moment of Latin. It just appeals to something within me as music does. I cannot say I like it because of the historical background I have become familiar with, although it all helps. Every day, in my English reading, I realize the value of knowing the

roots. It is a rather nice feeling when you can translate odd exclamations and quotations which are so widely spread through our literature.

When I started the study of Latin many people tried to discourage me. "Why take Latin? It's a dead language. You'll have no use for it," they said.

At that time, knowing little about the language myself, I could not answer them. "I'll need it for college," I thought; but that was all. Now, however, completing my Caesar year, I believe I can give some reasons why Latin should be taken by pupils. In the first place, I take French. It was surprising how many French words are derived from the Latin. The French teacher knew immediately, though, that I took Latin, for I persisted, even more energetically than in Latin class itself, to put my verbs last in the sentence.

Latin also helps in English, for many words familiar to us, are direct derivations from the language of the Romans.

Thus Latin gives a good foundation for studying another language.

Latin translation and prose develop good thinking and reasoning powers.

Some people say that Latin is a dead and uninteresting language. Of course it is dead and uninteresting if you know nothing about it, or the people that spoke it. It is just as interesting to study as any other language; in fact, even more so, for all the old myths and legends, written in the days of Rome, are written in Latin, and more can be gotten out of them if read in the original form. Also, Latin wouldn't be a dead language if more people learned it.

Besides being interesting, it is also very useful. It may seem very hard, at first, to learn all the forms and constructions of the words, but in the end we get our reward, for, in studying other languages, Latin is of so great a help to us that we simply don't understand how some people can study other languages without first taking Latin. All languages have verbs; all the verbs have tenses; and all words are of some construction. If one learns this while studying Latin, he will not have to learn it all over again. A majority of the words now used in all modern languages are derived from Latin words, so that it helps in this way too. If so many words, spoken every day by millions of people, are derived from Latin, can it be a dead language? It seems that if every country speaks this form of Latin, Latin must be more alive than any other language.

Latin seems to me to be a valuable language to study. I remember how, when I was taking First Year Latin, I was reading a story in English and I came across the word "audacity." That was the first time I had noticed any English so directly taken from the Latin. "Celerity" is another one, too. It has always been a little fun to learn the conjugations and declensions. When I started French I immediately noticed that it had a similarity to Latin, which made it easier to learn. Several times in reading books I have come across Latin quotations, such as "Pax vobiscum," and I have found it invaluable to know a little Latin.

I have enjoyed the study of Latin and wish to continue in it but it is very hard for me to explain why. The working and puzzling out of the words of Cicero and Caesar gives added weight to them for it takes so long to make them sensible. I like the feeling of exaltation when I've discovered what they really meant. I find that I attack other problems as I attack my Latin and so realize that it has trained me to think and try for a good result. My English also has been improved, for often I think in terms of Latin grammar which I would never think of doing in English, and the struggle for a good word to use in translation has increased my supply of words. I do not mean that it has increased my vocabulary by adding new words but I use a greater variety of the old ones. When reading I can discover quite frequently the meaning of a new word by its Latin root and thus my understanding and vocabulary are increased. Biological and other scientific terms are not as foreign to me as they used to be and I like the idea of not having to skip over Latin quotations when reading and of also understanding abbreviations and law terms.

The prose I think has given me more help than anything else. The constant drill and the search for words and grammar principles have trained me to think, and also made me more familiar with Latin. Although it was a long "job" to do prose, I liked it. I feel that after I have had four years of Latin I shall be better able to meet the problems I shall have to face, and then I really enjoyed very much the actual reading matter and the knowledge of Rome's great men and her customs. It helped me in the study and enjoyment of Early European History.

I used to admire my spelling teacher in Grammar School because she could always tell the Latin roots of the words, and she was so glib

in giving principal parts and nominative and genitive cases that I began to think Latin was very easy. I found out that it is very hard in some places, but generally when I learned an especially hard part the next would seem very easy, and so I kept from being very much discouraged and giving up right away.

The first reason that I like Latin is because it is interesting. Once you have learned cases and endings it isn't very hard. Reading Caesar's Gallic Wars in Latin makes them seem very much truer when you know they were written bit by bit by Caesar when there was a lull in the fighting, or just after he had pitched camp, than if you read them in a history book.

Being able to read Latin and reading about customs and events in the original, bridge the gap between now and then, and impress on you how wonderful Rome and Roman culture must have been to have its literature and history sent down through the ages.

Studying Latin Grammar has helped me with French, for many of the words come from the same root. It has helped me to understand many English words, too. Many times when I come across a new word I can get the meaning by recognizing a Latin word in it.

The study of Latin is one of the most interesting of my High School course. I enjoy it and may thus seem prejudiced as to its real merit.

I feel that in my three years of Latin I have gained an acquisition which will stay by me. English grammar is no longer a maze of interminable rules, but has become intelligible at last. After having perused the contents of Caesar and Cicero I feel more at home with Roman history. Stories dealing with ancient Rome become enriched and full of color to me, for I have been introduced to the city before.

Just as any cultivated person reads widely, it seems to me that every intellectual person would be benefited and helped by a study of the Latin classics. English literature not only becomes clearer and more interesting, but there is surely some innate satisfaction also in the Latin itself. As a plant withers and droops after it is transplanted, so the beauty and lustre of ancient classics is diminished when translated into English or French.

I consider the study of Latin to be an aid and benefit to one who loves literature and culture, but I would never force so mighty a subject upon unappreciative pupils.

## Notes

[All contributions in the form of notes for this department should be sent direct to John A. Scott, Northwestern University, Evanston, Ill.]

### HOMERIC ABSTRACTS

In the CLASSICAL JOURNAL xx (1924), 118, Professor Scott prints a note of M. Malye and from its message concludes with evident satisfaction: "this statement from Croiset himself is, of course, the end of the matter."

ἀλλ' οὐτι ταῦτη ταῦτα, μὴ δοκεῖτέ πω.

What Croiset printed we know. His figures given for the *Iliad* in six items have turned out to be an almost perfectly accurate comparison of certain 12,125 lines of the *Iliad* with the 12,110 lines of the *Odyssey*; the purpose of the selection being obviously to equalize the lengths of the two poems, by setting aside the books ( $\Theta\text{IK}\Psi\Omega$ ) then believed to be closest in date to the *Odyssey*. No human testimony can make a man, except one blessed with an unlimited power of faith in the miraculous, believe that these figures were ever brought together except by a human intelligence working in this way and for this purpose.

Somehow and at some time between the compilation and printing of these figures Croiset became confused and published them as a comparison of the *Iliad* and the *Odyssey*. Just how and just when, Croiset might perhaps be able to help us to understand. After the lapse of some forty years the chance is, however, obviously remote; and Professor Scott's inquiry has shown nothing except how slight it really was. A necessary condition is that Croiset should be sufficiently interested to examine the evidence and convince himself of two facts: (1) that, as Professor Scott has shown, his figures are amazingly inaccurate as a count of A-Ω, (2) that they are almost perfectly accurate as a count of A-H and Α-Χ. This Croiset (for whom the

matter was never more than a small episode in a gigantic work, and who has since shown little interest in the Homeric question) has been unwilling to do.

The haziness of his outlook on the whole question is revealed by his remark as reported by M. Malye: M. Croiset a, peut-être, compté plusieurs fois la répétition d'un même cas, ce qui expliquerait le désaccord entre les résultats auxquels vous et lui étiez parvenus. It is not easy to understand how in taking words from a lexicon several of them can be counted twice; but (for me at least) it is infinitely more puzzling to comprehend how by so doing a total of 79 can be raised to 58. One who sees in the matter no more clearly than this, cannot reasonably be expected to recall just how it was that some forty years ago he came to interchange two sets of figures.

However, as I said five years ago, this is the least important part of the question: I stated then that I was not entirely satisfied with my supposition that the confusion took place in the writing up of Croiset's text. If, because of these recollections, (it seems to me the utmost that could be deduced from them), anyone wishes to throw the confusion back to the time of the compilation of the material, I should insist on my position no more now than I did then.

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#### A WELL STARCHED HOMERIC SHIRT

Homer *Iliad* 13, 438: μέσον οὐτασε δουρὶ<sup>1</sup>  
 439: ἥρως Ἰδομενές, ρῆξεν δέ οἱ ἀμφὶ χιτῶνα  
 440: χάλκεον, ὃς οἱ πρόσθεν ἀπὸ χροὸς ἥρκει ὅλεθρον.  
 441: δὴ τότε γ' αὐτὸν ἀνσεν ἐρεικόμενος περὶ δουρί.  
 442: δούπησεν δὲ πεσών etc.

The higher Homeric criticism, this time, I regret to say, in the unrepentant third edition of Professor Murray's fascinating *Rise of the Greek Epic*, proposes to delete line 440. It is an "inorganic line," it appears, added to remove the atrocity, offensive to the finer sensibilities of later Homerids, of "stripping the slain," tearing the dead man's tunic and leaving him naked. I waive the point that the tunic (of bronze in the vulgate) is rent by the stroke that kills the man, and that you cannot possibly interpret the Greek with Professor Murray "Idomeneus has pierced a man through the breast, and then

(italics mine) ‘rends his tunic about him.’” But the excision, as often happens to the higher criticism, has an unforeseen effect. The result of it is that a linen shirt “shivered on the spear rings with a dry sound.” It was evidently a very stiff-bosomed shirt.

I will add, though this is considering it too curiously for the higher criticism which does not concern itself with refinements of a non-existing Homer’s style, that  $\delta\eta\tau\sigma\tau\epsilon\gamma\epsilon$  by Homeric usage marks a pathetic contrast between before and after, then and now, hope and disappointment and the like, which is lost by the excision of  $\pi\rho\sigma\theta\epsilon\nu$ , etc.

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## Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west of the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, North Carolina, for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland, Ore., and to Mr. Walter A. Edwards, Los Angeles High School, Los Angeles, Cal. This department will present everything that is properly new—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

### California

*Los Angeles.*—The ninth annual meeting of the Classical Association of the Pacific States was held in Los Angeles Thursday, December 18, in conjunction with the regular December session of the Southern Section. Dr. H. E. Robbins of Pomona College, who is president both of the general association and also of the Southern Section, presided. The morning program was as follows: Address of Welcome, President Robbins; Response, Dr. Fred L. Farley, College of the Pacific; "The Classical Survey," Dr. A. P. MacKinlay, University of California, Southern Branch; Solo: "Ad Chloen" (the ode of Horace sung in costume), Mr. Hedley Reeder, Pasadena High School, Accompanist, Miss Ruth Merrill, Violin Obligato, Miss Matilda Sweet; Illustrated Lecture, "The Wanderings of Aeneas," Dr. Walter Miller, University of Missouri. To the regret of all Dr. MacKinlay was prevented by illness from giving his paper.

At noon about 125 enthusiastic friends of the classics sat down to a luncheon in the music room of the Biltmore Hotel. Dr. W. A. Edwards, Los Angeles High School, as toastmaster, called upon Mrs. Susan M. Dorsey, Superintendent of Schools, Los Angeles, and she gave expression in no uncertain language to the high estimate she placed upon a classical education. Dr. Walter Dexter, President of Whittier College, and Dr. Walter Miller also responded to toasts, the

former setting forth his conception of the worth of classical studies and the latter seizing the opportunity to tell something of the plans of the American School of Classical Studies in Athens, whither he goes next June for a year's service.

In the afternoon the program was continued before an audience of 250, which crowded the hall beyond its seating capacity. Dr. Miller set forth in stirring language his idea of "The Scholar in Modern Life," insisting that the scholar is not always to go unrecognized and unrewarded for the high service he renders to the community. Dr. W. D. Ward, of Occidental College, discussed some of the benefits accruing from membership in the Association. The program was most delightfully varied by two beautiful exercises presented by groups of girls from the Latin department of the Long Beach High School, "The Vestal Virgin Drill," and "Greek Girls Playing Ball."

The nominating committee then submitted nominations for the various offices and their recommendations were confirmed by vote of the Association, as follows: President, Prof. James T. Allen, University of California; Members of the Executive Committee, Miss Nina M. Farwell, Frances Willard Junior High School, Berkeley; Mrs. L. F. Anderson, Walla Walla; Miss Nellie S. Cronkhite, Long Beach High School. The president of the three constituent sections are *ex officio* vice-presidents of the general association, and Dr. Fred L. Farley, of the College of the Pacific, is secretary-treasurer, having been elected last year to that office for the regular term of three years.

Mention should also be made of the two addresses delivered by Dr. Miller before the whole body of teachers attending the Los Angeles City Institute, and the series of lectures, several of them illustrated, which he gave throughout the week before the Classical Section. The steadily increasing attendance upon these lectures testified to the interest they aroused. The general theme was the fall of Troy and the wanderings of Aeneas.

#### Indiana

*East Chicago.*—Miss Willa L. Shea, of the Latin Department of the East Chicago High School, sends us the following account of a recent notable event in that school:

"The Latin Club of the East Chicago High School is scheduled to give a program each semester before the high school assembly. This semester the members of the club decided that they would like to

present something to the assembly which would be given by talent outside of school. They came to this decision because they were ambitious to add greater variety and higher quality to their program. Consequently, as an attempt to obtain outside talent for their assembly program, I wrote to Professor Frank J. Miller of the University of Chicago asking him if he could send us some one who would address the high school assembly on some subject related to Latin study or Roman life. He replied to my request by suggesting that some of the members of the Undergraduate Classical Club of the University of Chicago come out and give us a program.

"The pupils of the Latin Club and I were delighted. We had not expected such good fortune.

"On January 8, therefore, six young men and women of the Undergraduate Classical Club came to us and gave the following program: 1. Song, "America," sung in Latin by the entire high school assembly, in charge of Mr. Lambert J. Case. 2. A talk by Mr. Case, urging the pupils to more advanced Latin study. 3. The prologue of "The Haunted House" of Plautus, given by Miss Aileen L. Fisher and Mr. Theodore R. Ray. 4. A synopsis of the play, "The Haunted House," by Miss Marion E. Woolsey. 5. The reading of the fifteenth Idyl of Theocritus, by Miss Mona Flanders and Miss Marjorie Cooper.

"This interesting program not only entertained the pupils of the high school, but it also gave them an introduction to some of the literature of Greece and Rome which they would never have received in their high school work.

"Besides giving the program, the university students, while at lunch with some of the members of our Latin Club, discussed with them, informally, high school and college courses in Latin. They also pointed out the advantages and honors it is possible to attain by the continuance of Latin study in high school and college.

"This plan of friendly meetings between high school and college Classical Clubs has proved to be a most excellent means of bringing high school pupils to a better understanding of the possibilities for enjoyment of the study of Greek and Roman literature in college, and of the advantages to them of this study."

#### New York

*New York City.*—"Training for Power to Read Latin" was the subject of the Forum of the New York Classical Club at its first meeting of the year 1924-5.

Dr. Rollin Harvelle Tanner of New York University, the chairman of the meeting, stated that vocabulary, forms, and syntax were the three R's of Latin which must be taught for interest in the language.

Power through vocabulary was developed by Miss Van Wert of Hunter High School who emphasized the importance of having the vocabulary based on the day's work; Miss Corcilius of Curtis High School pointed out that 'power through syntax' was attained by analysis of English or Latin sentences before translating them and by formal work on the text. Dr. Tonsor of Boys' High School presented means of gaining power through sight translation; he asserted that consideration of the volitional, intellectual and emotional phases of a student's mind was the first step in successful sight work and that the correct arousing of interest sent pupils a long way on the road to success. Miss Sabin of Teachers College in discussing "Power versus Pages" said that if the pages were too difficult, there was no satisfaction in the student's effort and his interest was lost; that classes would read larger amounts of Latin provided Latin within their power was offered them.

Dr. Riess of Hunter Clolege in the discussion which followed asserted that he believed in a dynamic vocabulary used in drill on short sentences, in "Romanizing" English sentences before putting them into Latin, and in syntax questions only when a passage was not clear without them. Most syntax questions should be asked on sight reading. Other speakers were Mr. Mann of Jamaica High School, Mr. Pyne of Evander Childs, and Dr. Brown of City College.

The attendance at this meeting of the Forum was very large, a tribute to the president, Mr. Failon, of Thomas Jefferson High School, and to the various speakers.

#### Ohio

*Warren*.—Miss Virginia Reid, of the Warren Senior High School, sends the following interesting account of the activities of her Latin pupils:

"Our Latin Club held a 'Saturnalia' just before the Christmas vacation, with an invocation to the goddess of Fortune, the exchange of gifts and other features. One of the most interesting parts of the program was a series of pantomimes representing scenes from Vergil and Ovid. The most amusing of these was 'Pyramus and Thisbe'; but they were all good and, as the club was divided into groups, each

of which must present at least one scene, all had a chance to show what could be done. The scenes were given without announcement and the club guessed each in turn, so that the whole series really gave a very good review of the work of the semester."

#### **Wyoming**

The following sentences are taken from a letter of a teacher of Latin in a small settlement in Wyoming. This teacher probably wins the prize as the teacher of the smallest Latin class in the country and probably qualifies as runner-up as teacher in the smallest school.

"All the Latin I have comprises two Caesar pupils and one of them is moving away today — the better one of the two. We have not started Caesar yet and I'm not making any rash predictions as to when we shall. The Latin teacher last year was a minister with an M.A., but he did all of the work for them. As I am not as generous as that, we are taking a review of first year Latin — said review being most beneficial to me, too. Before the year is up I hope to see the boy able to recognize a direct object and a predicate noun.

"We have twenty-seven pupils in the Junior and Senior High, only six of them girls. The Freshmen are all taking Spanish. Besides 'Caesar' I have first, second, and third year English and seventh grade reading, English, Spelling and Arithmetic, girls' basket ball, and three hours a week teaching in the grades.

"One lives, if you can call it that, from day to day like a most peaceful vegetable. The majority of families here do not take magazines and some not even newspapers. The school had six English books outside of texts when I came.

"One last thing, would it be better to keep my boy in first year Latin or put him in Caesar and do five-sixths of it for him?"

#### **Illinois**

*Chicago.*—It was a notable body of learning that enjoyed the hospitality of the University of Chicago during holiday week — an assemblage of the American Philological Association, the Archaeological Institute of America, and the College Art Association of America. These three societies had each its own program, but enjoyed two great social gatherings in the shape of banquets with subsequent addresses. These meetings are more fully discussed editorially in this number of the *JOURNAL* by Professor Joseph W. Hewitt, Editor for New England.

**The American Classical League**

Dean West writes from Princeton: "The demand for the General Report on the Classical Investigation continues unabated, 150 to 250 copies a day. The General Education Board has given \$5000 more to print additional copies. We have now printed and distributed 30,000 copies in all. . . . You are now free to announce that the Carnegie Corporation has appropriated \$10,000 a year for three years, beginning January 1, 1925, for the work of the American Classical League." (This appropriation is a repetition by the Carnegie Corporation of a similar action taken three years ago.—Ed.)

**The First Meeting of the Linguistic Society of America**

Under date of Nov. 15th, 1924, was issued a circular signed by the following students of language:

Leroy C. Barrett, Trinity College.  
Harold L. Bender, Princeton University.  
Leonard Bloomfield, Ohio State University.  
Maurice Bloomfield, Johns Hopkins University.  
Franz Boas, Columbia University.  
George M. Bolling, Ohio State University.  
Carl D. Buck, University of Chicago.  
Hermann Collitz, Johns Hopkins University.  
Carlos E. Conant, Boston.  
Franklin Edgerton, University of Pennsylvania.  
Aurelio M. Espinosa, Leland Stanford University.  
George T. Flom, University of Illinois.  
John L. Gerig, Columbia University.  
Pliny E. Goddard, American Museum of Natural History.  
Louis H. Gray, University of Nebraska.  
Paul Haupt, Johns Hopkins University.  
Hans C. G. von Jagemann, Harvard University.  
Roland G. Kent, University of Pennsylvania.  
Alfred L. Kroeber, University of California.  
Mark H. Liddell, Purdue University.  
C. M. Lotspeich, University of Cincinnati.  
John M. Manly, University of Chicago.  
Truman Michelson, Bureau of American Ethnology.  
Walter Petersen, Redlands, California.  
Edward Prokosch, Bryn Mawr College.  
Edward Sapir, Victoria Memorial Museum, Ottawa.

Edgar H. Sturtevant, Yale University.

John R. Swanton, Bureau of American Ethnology.

Benjamin I. Wheeler, University of California.

The signers expressed their belief that the time had come "to form a society which should enable them to meet each other, give them opportunity for the exchange of ideas, and represent the interests of their studies." Accordingly they invited those of like beliefs to meet in New York City on Dec. 28th at the American Museum of Natural History to organize such a society.

The response was most gratifying. Nearly 200 persons announced their desire to become members of the society, and almost half that number attended the meetings at which the Linguistic Society of America was organized. Two of these were held at the time and place scheduled and were remarkable for the interest and enthusiasm displayed by those who participated in them. Between the sessions an informal luncheon gave further opportunity for the members to become personally acquainted with each other.

Naturally a large portion of the session had to be devoted to the problems of organization. Still the Society was able to hear Hermann Collitz speak on Linguistics as the fundamental Science; Paul Haupt discuss the Influence of the Caucasian Languages upon Indo-European; Franz Boas illustrate various types of linguistic interrelationship by examples from the North American continent; and Henry Todd explain the reason why phrases such as *jo le li done* and *jo li done* could be used in Old French synonymously. There was time, too (though all too brief), for the discussion of some of the questions raised by these papers.

Of the business items may be mentioned first the reading of a graceful letter from Samuel E. Bassett, President of the American Philological Association, expressing to the new society the best wishes for its success. To this the Secretary was instructed to send an appropriate reply. He was also instructed to present the greetings of the Society to the *Société de Linguistique de Paris*. Another matter of general interest is the determination of the Society to proceed with the publication of linguistic material as rapidly as possible. It is hoped that the first volume will appear within the present year.

The Society elected the following officers: President, Hermann Collitz; Vice-President, Carl D. Buck; Secretary and Treasurer, Roland G. Kent; Executive Committee: Franz Boas, O. F. Emerson,

Edgar H. Sturtevant; Committee on Publications: George M. Bolling, Aurelio M. Espinosa, Edward Sapir.

Among the readers of THE CLASSICAL JOURNAL must be many to whom the work of this Society will appeal. They are cordially invited to send their names to the Secretary, Professor Roland G. Kent, University of Pennsylvania.

## Hints for Teachers

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By B. L. ULLMAN  
University of Iowa

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[The aim of this department is to furnish high school teachers of Latin with material which be of direct and immediate help to them in the classroom. Teachers are requested to send questions about their teaching problems to B. L. Ullman, Iowa City, Iowa. Replies to such questions as appear to be of general interest will be published in this department. Others will, as far as possible, be answered by mail. Teachers are also asked to send to the same address short paragraphs dealing with teaching devices, methods, and materials which they have found helpful. These will be published if they seem useful to others.]

### Latin for English

Instead of leaving students entirely to their own resources in getting derivatives for their word study notebooks, many teachers supplement the students' own searching by giving them a few English words (perhaps from two to five) each day, the derivation of which the students are to look up and report on at the next meeting of the class. For this purpose words of very interesting or less obvious etymology are best. Among them there should be numerous words of common, everyday use; but there may also be among them one word each day, not obsolete or rare, to be sure, but less likely to be familiar to the pupils. This word the class may be required to hand in used in a good English sentence. After a check of the sentences by the teacher, the pupils may be asked to record a good sentence for that word in their notebooks, under the Latin word from which it is derived. The other English words, also, are to be entered in the notebooks. In every case, of course, the words must be from Latin familiar to the pupils.

Such a method has four advantages: It guides the student and does away with much discouraging floundering, especially at the beginning of the course; it gives the student training in the use of a dictionary, since the teacher can choose words with this end in view; it reveals to the student many interesting words which he would never

find for himself, and would not appreciate fully if the teacher merely told him about them; and it tends to break up the habit on the part of the student of listing numerous English words even more foreign to him than the Latin words from which they come.

A few words which might be used in this way are as follows:

For derivation: domino, Mr., Mrs., enemy, curious, abundant, muster, doctor, malady, remnant, view, alto, madam, invoice, inoculate, due, iniquity, royal, loyal, chef, chief, fashion, avenue, appreciate, negotiate, avail, digest, auditorium, train, libel, portière, premier, ambition, money, ancestor, scribble, power, prudence, educate, print, pay, judge, exclusive, civility, hotel, hospitality, amount, fine, attend, duke, pioneer, impeach, university, obstacle, chapter, siege, size, sullen, teetotaller, trinity, leaven, count, taste, prince, minister, prisoner, ponder, avoirdupois, depot, crew, frail, rent, billion, entire, stranger, pilgrim, aim, aid, lieutenant, evolution, vow, dozen, adore, innocence, envy, dismal, journal, occur, congregation.

For derivation and use in sentences: isolate, infamous, aquamarine, ultramontane, incorporeal, itinerant, derelict, appellation, biennial, incognito, cogent, implicate, salutary, exploit, subversion, nominal, invulnerable, cognizant, militate, lien, alibi, altruism, jetsam, facsimile, strait, ostentation, adhere, pecuniary, predatory, alimentary, portfolio, diffuse, consecutive, deign, depict, desultory, manual, loquacious, soliloquy, fiat, senility, lucid, abrupt.

#### Parallels

"Fashion," the play written in the '40's by Anna Cora Mowatt, and now being revived in many cities of the country, contains a line that will ring familiarly in the ears of the lover of Horace. One of the characters, Mr. T. Tennyson Twinkle, an aspiring poet, boasts that one of his poems was written "in three minutes by the stop-watch," and that "speed is what counts, after all,"—an attitude frowned upon frequently by Horace, notably in the case of Lucilius (*Sat. I*, 4, lines 9 and 10):

. . . in hora saepe ducentos  
Ut magnum versus dictabat stans pede in uno,

and in the case of the bore (*Sat. I*, 9, lines 23, 24),

. . . nam quis me scribere plures  
Aut citius possit versus?

A. E. Bartlett, of Northern High School, Detroit, contributes the following version of the Narcissus story from a news item:

New York, Dec. 13.—Strolling homeward along the foot of Old Slip at 3 A.M., John Flaherty saw the form of a man struggling in the water and dived to the rescue. It took two policemen to persuade him he had gone in after his own shadow.

#### "Walking Out" Forms

A teacher makes the following suggestion:

Often a student who seems a hopeless failure at learning forms may be helped by a device which I call "walking out" the forms. Instruct the student to write on a small slip of paper all the endings, in order, of the particular declension or tense he is trying to learn; to take this in his hand when he is walking to or from school; and to go through one noun, or verb, after another, keeping rhythm as he walks and glancing at the slip only when necessary. The method sounds very simple and casual, but for a certain type of student it works.

#### Newspapers

A new newspaper is *Epistolae Scholae*, published monthly by the Latin III class of the Pontiac (Mich.) High School, Miss Sara E. LeRoy, teacher. It is a printed paper of three pages and is partly in Latin, partly in English.

*Tò Συμπόσιον*, an attractive little mimeographed magazine of 26 pages, was launched in December, 1924, by the Greek classes of the Los Angeles High School. It contains an editorial; a quotation from "Childe Harold;" a "Review of Greece of Today" in English; Christmas quotations from the Greek Testament; an article in English, "My Schooldays and Holidays in Turkey;" an excerpt from a modern Greek history of the United States, with vocabulary; some "Modernized Mythology;" and a discussion in English of the Greek dance.

Miss Genevieve L. Buck, of Three Rivers (Mich.), High School, writes as follows:

When my Caesar class came to the 14th Chapter in Book I, I discovered that so much emphasis was being placed on just translation that my students were losing sight of the meaning of Caesar. So one day I asked them to prepare a chapter in newspaper style. I asked them to make as complete a newspaper as possible. I was surprised to see with what enthusiasm the majority undertook to get the meaning as well as the translation of a difficult chapter. Since the first trial I have had the class make one or two other papers. I find that they are much more interested in looking up the life and customs of the Romans when they can make it seem more modern.

"The Rome Daily Tribune," the "Roman Tattler," "The Roman

Herald," etc., which were the result of this experiment, displayed such headlines as "Helvetians Reject Caesar's Terms," "Aeduans Will Not Give Promised Grain," "Our Cavalry Badly Defeated," together with items of more general interest, such as "Caesar to Record His Exploits," editorials, advertisements, weather reports, society, and personals.

#### Class Yells

Mrs. Ruth S. Clift, of the Breckenridge (Tex.) High School, writes:

Our high school here in Breckenridge is strong in athletics, especially football. One of the most interesting games we had this fall was between the Spanish and the Latin Clubs, the Bull-baiters *vs.* Legionaries. Following are two of the yells prepared by students for the Latin pep squad.

I found that after a day of composition of this character the general composition improved. Several students remarked: "Seems like real words."

L1 Class: Habet, habet, habet!  
Habet, habet, habet!  
Habet, habet, habet!  
Iugum! Iugum! Iugum!

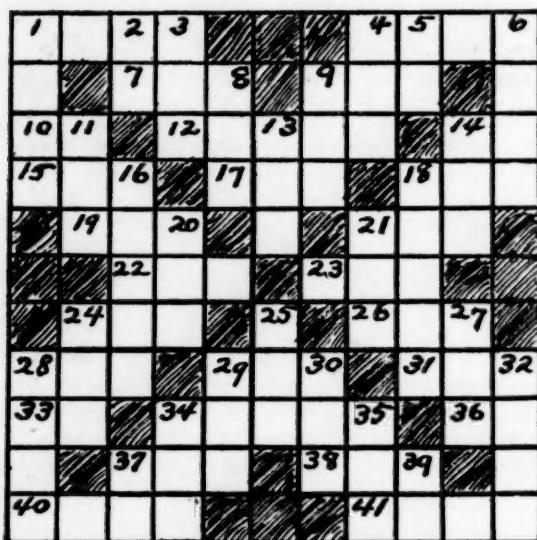
Emma Ruth Jones, L2 Class:

Quis vin -vincet,  
Quis vin -vincet,  
Quis vin -vincet, hic?  
Nos vincemus,  
Nos vincemus,  
Nos vincemus, sic!  
Fa-ci-le!

#### Latin Crossword Puzzles

While the fever lasts, the "Hints" will fall in line with the newspapers and publish a Latin crossword puzzle every month. The correct answers will be given the following month. These puzzles may be used to decided advantage for vocabulary drills. For this purpose they should involve only words that are worth knowing. Those puzzles will be published which seem most useful in this way. Make a drawing of the puzzle in the proper fashion and give the answers separately. The competition will no doubt be keen; so do your best!

The first one received was sent by Miss Oda Hall of the Centerville, Iowa, High School.



## Horizontal

1. White	18. Art	31. A preposition
4. Your	19. Bronze	33. Ah!
7. Air	21. So	34. Wreaths
9. Gives	22. Death	36. If
10. You	23. A god	37. Salt
12. Weapon	24. King	38. Go away!
14. A preposition	26. Custom	40. Let him stand
15. Part of verb "to be"	28. Lion	41. Those things
17. Part of verb "to be"	29. Male ( <i>adj.</i> )	

## Vertical

1. Before	9. While	27. Pig
2. Latin abbreviation used in English	11. Used ( <i>fem.</i> )	28. Praise
3. Latin abbreviation meaning "aged" used in English	13. Light	29. Honey
4. So	14. Anger	30. Stand!
5. That	16. I hold	32. Two each
6. Mind	18. Black	34. Enough
8. Thing	20. Six	35. Go away!
	21. Already	37. Himself
	24. Of a thing	39. He
	25. Equal	

**Quips**

Two more quips may be cited from *Harper's Drawer*, published seventy years ago:

Of an active and vagabond pussy it was said: *Mi-cat inter omnes.*

In the days when Mantuas were worn, a lady wearing one of these wraps accidentally swept from a piano a valuable old violin. One of the guests aptly quoted: *Mantua vae nimium miserae vicina Cremonae.*

**Correspondence**

The Virgil class of the Troy (Kansas) Rural High School, Miss Fay Trantham, teacher, wishes to correspond in Latin with some other school.

**Questions and Answers**

*What is the origin of the motto "a posse ad esse"?*

Mr. R. T. Wyckoff of the Indiana University Graduate School, to whom this was referred, traces this back to the scholastic philosophy of the eighth and ninth centuries. From there it passed into the law, in which it is still used. It may be translated "From possibility to actuality."

The phrase is used as a motto by the Woodberry Forest School of Woodberry Forest, Va.

## Book Reviews

*Seven Books of Caesar's Gallic War.* By JOSEPH H. SHEFFIELD.

Chicago: Sheffield Book Company (now Syntactic Book Company), 1923. Pp. vii+244.

The syntactic printing of Caesar's Commentaries, antedating the First Latin Book by a year, is designed to enable the pupil to obtain at a glance the structure of Caesar's apparently rough-and-tumble syntax. The author in his preface, using the various kinds of type which he employs in the text, explains in considerable detail wherein lies the value of this type of printing. He says, in part:

"It aims to relieve the teacher of much burdensome drill work and to assist the pupil by presenting to his eye a clear picture of the main syntactic elements that underlie the structure of sentences and by showing their relative importance. Pupils . . . are habituated to thinking that one word is just as valuable as another. . . . When a pupil admits . . . that he has not been able to 'get in' an adverb or a prepositional phrase, his admission is proof that he has not applied right methods to the task of comprehending the sentence. . . . Syntactic printing shows the pupil plainly the most important words in the sentence, the words that are necessary to its structure and its life, and it shows also the less important words and the least important words."

To illustrate his method he chooses a difficult sentence from Book III, Chapter 25, and painstakingly works out the process by which he would have a pupil arrive at its meaning through his device of printing. He supplies in parentheses in the text Latin words which will enable the pupil to bridge the gap created by the Roman's more compact method of expression and omits other words of smaller value, indicating such omissions by an equal number of stars. No vocabulary or notes are included in this edition.

The writer shares with others the pain which is experienced when one glances at a page full of different kinds of type. But shall we not ascribe this to a perverted aesthetic taste and remember that we look not through the eyes of the pupil who will quickly view it as a

mechanical device of distinctly utilitarian value? A class of the reviewer which has been using the text for some two months appears to possess better attack in sight work and more finish in prepared translations.

If this printing device actually enables the pupil to gain a mastery over the syntax which he rarely achieves after one year of elementary work, and if, through such encouragement, there is created a greater interest in Caesar's Gallic Wars, the text, despite its ugly types, should be hailed as a welcome contribution to our meagre helps for the solution of the problems of the second year.

DORRANCE S. WHITE

ANN ARBOR HIGH SCHOOL, MICHIGAN

*Homer. The Origins and Transmissions.* By THOMAS W. ALLEN.  
New York: Oxford University Press, 1924. Pp. 357. \$6.00.

This is a most valuable work by a scholar who for more than a third of a century has spent most of his effort in establishing a text and studying the tradition of the Homeric poems. It consists chiefly of a reprinting of articles already published in British classical periodicals, mostly from 1907 to 1917, some with only verbal alterations and new foot-notes to bring the bibliography to date; others entirely re-written and with a complete change of view. But these articles have been worked together into a unity, which is sufficiently indicated by the title.

In spite of the risk of not doing justice to the author's arguments, because of the limitations of space, we give his most important conclusions: Homer was a real person who composed both *Iliad* and *Odyssey*. He was a native of Chios, where Aeolic and Ionic dialects met; in his poems he used the speech of his day which is, speaking very generally, the language of our text. His date is certainly as early as the eighth, and probably the ninth or even the tenth century, B.C. After his death members of his family, the first Homeridae ('Sons of Homer'), formed a gild at Chios, which cultivated Homer's poetry. This gild lasted for centuries and possessed the right to recite the poetry of Homer. One of its functions was to preserve the esoteric story of Homer's life in a *ιερὸς λόγος* (*ἀπόρρητα* or *ἀπόθετα ἔπη*). This body of esoteric verse became the source of much of the material contained in the *Vitae* and the *Certamen*, which can be traced back as far as the sixth

century, B.C., Lesches of Lesbos was a "Son of Homer." The Cyclic poems about the heroes of the Trojan War are later than Homer, the earliest of them going back to about 750 B.C. (Incidentally, Mr. Allen holds, against the prevailing German view, that these poems were known at first-hand by Proclus, the Neoplatonist, *obit*, A.D. 485.) Hesiod, whose only genuine work is the *Erga* — the others assigned to him were composed by members of the Hesiodic gild — was born about 850 B.C., later than Homer, but, like him, rather near to the age of the heroes. These latter Homer calls Achaioi, Argeioi, and less often Danaoi. Danaoi may mean descendants of Danaë, that is Perseids. Argeioi means "continentals," and may be used with Achaioi or Danaoi, to differentiate those living in Greece from the islanders. Achaioi is the real gentile name of the Heroes. These Achaeans came to Greece by way of Crete and not from the north. There were no Aeolic lays about Troy in Thessaly. Such culture as this part of Greece had came from Mycenae when the Aeacids and other noble families moved there from the south.

This age of heroes of the Trojan War was described in a copious literature. From the mass of metrical chronicle that preceded him, Homer took an episode and expanded it into the 24 books of our *Iliad*. In doing this he used much original invention, not all of it beyond criticism. His treatment of his material in the *Odyssey* was much simpler: he merely inverted the order of the action, put part of the story into the mouth of Odysseus, and invented a new version of the Slaughter of the Suitors. Homer's *Odyssey* ends with ψ267; the present conclusion was added a century or so later. The original metrical chronicle of the Trojan War survived in the Cycle, and in another κύκλος, which ultimately became the source of the *Ephemeris* of Dictys of Crete!!

This synopsis of the first division of the book (pp. 1-201) is given with some diffidence, and with apologies to Mr. Allen if limitations of space have resulted in any injustice to his presentation. A critique is out of place here. One may be indicated by a brief comparison of the work of Wilamowitz, Allen, and Scott. The first relies on *Stil-Gefuehl* and on the German *Historische Methode*, and both of these canons open the way to myriad "solutions" of the Homeric Question. Allen's arguments rest chiefly on the fidelity of extant un-Homeric variants to the pre-Homeric tradition of the Trojan war, and thus leave a most important *tertium quid* to mar his results. Scott differs

from both in basing his conclusions more directly on the poems themselves, treated more objectively as well as more sympathetically. It will be interesting to see which of these methods, German, English or American, will have the most influence on Homeric study during the next century. To the reviewer Scott's method of approach promises far more valuable results for the influence of Homer upon the culture of the immediate future. Both Wilamowitz and Allen leave the reader cool towards Homer; not so, Scott. And what is criticism if it is not equating an author with the knowledge and culture of the age in such a way as to make him most available to the public?

In the second part of the book the author's previous labors have prepared him to speak with an authority possessed by no other man living. The chapters on Additions to the Poems, Pisistratus and Homer, Early Quotations, Editions Current 300 B.C., Papyri, and on The Origin of the Vulgate, are a mine of information for the general Greek scholar. They defy analysis here. Mr. Allen argues that the Pisistratean "Recension" was a myth, and that the Vulgate is pre-Alexandrian.

An Appendix (pp. 328-350) to the author's work on the *Catalogue* (1921), and an Index, which is inadequate considering the amount of valuable details for which it must be consulted, complete a work which no student of Homer can afford to do without.

SAMUEL E. BASSETT

UNIVERSITY OF VERMONT

*Euripides and His Influence.* By F. L. LUCAS. In the series "Our debt to Greece and Rome." Boston: Marshall Jones Company, 1923.

The influence of Euripides on his modern critics has been impressive; no poet has enjoyed in our time more subtle and substantial interpretation. Mr. Lucas now adds his contribution to those of Wilamowitz and Gilbert Murray: a monograph distinguished by sound judgment, deft phrasing, and vitality.

The first chapter presents Euripides, "an unsparing realist — the first in history," as an innovator. His chorus became "a choir of beautiful but ineffectual angels," his passion for clarity required complete prologs and the deus ex machina for an epilog; he complicated his plots with love motives; the first pamphleteer (and "the use of the theatre to defy the conventions and taboos of an age, to

challenge the conscience of a people . . . was a new thing when Euripides braved twenty thousand of his countrymen in the theatre of Dionysus with plays where the shams of priestcraft and statecraft and conquest were stripped bare, and the despised woman or barbarian or slave put to shame the complacent pride of the Athenian bourgeoisie"), he was also a master of individual characterization; and, while his words were the diction of common life, he "took a connoisseur's pleasure" in rhetoric and repartee.

Of skeptical mind, liberated from national, religious, and social prejudices, "to the splendor of courage and the grace of pity . . . never cold," Euripides has always appealed chiefly to the more reflective and disillusioned periods in human history. In Rome his influence was great, especially with Ovid and Seneca, but also with Virgil, if the following hypothesis of Mr. Lucas is correct. Why, in Dido, did Virgil conjure up "a spirit fairer than he had the heart to bind?" Because, says Mr. Lucas, "the hand of a dead master guided his pen, and the ghosts of a vanished stage rose to sit on that throne in Carthage; in Dido are reincarnate the Phaedra and the Medea of Euripides . . . as for Virgil's hero, the shape is the shape of the 'pious' Aeneas, but the voice becomes Jason's."

Mr. Lucas continues, pointing out in detail, yet never dryly, how the Middle Ages nearly lost Euripides, and the Renaissance preferred Seneca. Milton, however, sat at his feet; the 17th and 18th centuries industriously copied, adapted and distorted his characters ("What knows Phèdre of Phaedra's yearning for the wind's moan in the mountain pine-tops or the virgin meadows of the hills?"); Goethe adored him; and, nearer our own time, Grillparzer, von Hofmannsthal, Byron and Browning have been especially indebted to this "most tragic of the poets."

W. R. AGARD

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*The Monumentum Ancyranum.* Edited by E. G. HARDY. New York: Oxford University Press, American Branch, 1923. Pp. 167, 12mo. \$2.85.

Mr. Hardy, for many years a Fellow of Jesus College, Oxford, and more recently its honored Principal, has been long known as one of the most learned, and perhaps in publication the most productive, of the British students of the period of the late Roman Republic

and early Empire. This book, he tells us, was put together for the use of his own students as a textbook for the Schools, no English edition of the *Res Gestae* being at the time in existence. If "English edition" is to be taken in a geographical instead of a linguistic sense, the statement is of course true; yet it may be noted that a commendable little edition of the *Monumentum* was issued in 1898 by W. Fairley in the series of *Translations and Reprints* published by the Department of History in the University of Pennsylvania.

Mr. Hardy follows the text of the *Monumentum* in Mommsen's well-known edition of 1883, but did not think it necessary ("though I would have done it if I could") to distinguish Mommsen's supplements and conjectures from the certain text. Just what is meant by the parenthetical clause is not clear; for though Mr. Hardy was forced to depend upon secretarial help from some devoted assistants, it would hardly seem that they could not be depended upon to insert correctly the needed brackets. And that the text of the stone does urgently need to be discriminated from the text of Mommsen, even in an edition of such modest pretensions, appears to the reviewer incontestable.

Mr. Hardy presents the inscription paragraph by paragraph, in Mommsen's fashion, first the Latin text, then the Greek version, and following that an English translation by the editor himself. Then comes the fairly brief but adequate commentary, not touching upon critical matters of emendation and supplement, but substantiating, amplifying, or modifying (to use Mr. Hardy's own words) the statements of Augustus by reference to other ancient authorities. The influence of Mommsen is confessedly visible through it all. As regards the English version one might raise the gentle question whether it would not be better to translate rather strictly, without introducing anything that savors of commentary into the text proper. Thus, in the list of the new buildings constructed in Rome by Augustus (iv. 1-8, p. 91), *continens ei Chalcidicum* is rendered, "the adjoining shrine of Minerva Chalcidice." *Chalcidicum*, to be sure, needs explanation for the ordinary reader yet unacquainted with the topography of ancient Rome, but are not the notes the place for that?

In general the book, as might be expected from the learning and judicial talent and skill of the writer, is a very valuable contribution to material for the study of the Augustan period, and will be a sufficient and excellent prologue to the possible later examination of

Mommsen's edition — even for the American student of history, who may not know what "the Schools" means, nor what the quality is of being "good for the Schools," but under other names has the same troubles as his Oxford brother in the path toward a degree with honors.

It would be a very good thing indeed if Mr. Hardy could give us also an edition of the so-called *Lex de Imperio Vespasiani* with full commentary on it in its historical and constitutional aspects; better yet, if he could provide us from his great knowledge with a constitutional history of the Empire in its formative period. But he tells us that this is likely to be his last public appearance in print. I trust it may not seem intrusive to express here what must be the feeling of many who have not had the privilege of personal acquaintance with Mr. Hardy, that he has furnished us for years with a most marvellous example of patience and courage and tirelessness of achievement under the burden of perhaps the keenest deprivation that can befall a scholar. His *hasta pura* ought to be of gold.

It is most desirable that his essays which have appeared only in periodicals should be collected and issued in book form. We can ill spare a single one of them.

E. T. M.

*Einleitung in die Altertumswissenschaft.* Herausgegeben von ALFRED GERCKER und EDUARD NORDEN. I. Band, dritte Auflage. Leipzig : Teubner, 1923.

The purpose and character of this *Einleitung* are already so well known from previous editions that a brief statement concerning the new issue will suffice. The present volume consists of ten outline treatises: 1. *Geschichte der Philologie* (U. v. Wilamowitz-Moellendorf); 2. *Methodik* (A. Gercket); 3. *Griechische Literatur* (E. Bethe, P. Wendland, M. Pohlenz); 4. *Römische Literatur* (E. Norden); 5. *Christliche Literatur* (H. Leitzmann); 6. *Sprache* (P. Kretzschmer); 7. *Griechische Metrik* (P. Maas); 8. *Römische Metrik* (Fr. Vollmer); 9. *Griechische Epigraphik* (Hiller v. Gaertringen), *Papyruskunde* (W. Schubart), *Griechische Palaeographie* (P. Maas); 10. *Lateinische Palaeographie* (P. Lehmann), *Lateinische Epigraphik* (H. Dussau).— (1, 2, and 10 not available for this review).— Major additions are the history of philology and the sketches of Greek and Latin epigraphy and paleography.

Individual points in the present volume, as well as in its predeces-

sors, will receive their share of criticism in various circles. For example, in the history of Greek literature, it will seem too dogmatic to some, especially since this purports to be an introductory book, to conclude the discussion of the early epic with such a statement as "Daraus ergibt sich, dass man von Homer als der Dichterpersönlichkeit, die Ilias und Odyssee geschaffen habe, wie das jetzt wieder geschieht, nicht reden darf." It is difficult to see why Bethe should include in his long and imposing list of so-called "Ungleichheiten" in the Iliad and Odyssey the unequal distribution of similes, for it is an obvious fact that not all stories, nor even all episodes within a single story, lend themselves equally well to the introduction of similes. Is it not unreasonable, therefore, to make such demands of Homer as have not been made of any other writer in the whole history of the world's literature? There is no need of pointing out further matters in regard to which the opinion of scholarship is divided.

In general, it is a deplorable fact that there could not be sufficient co-operation amongst the various contributors to this volume to insure consistency and uniformity of focus. In the histories of the two classical literatures quotations have been introduced in both Greek and Latin, on the assumption, of course, that the reader can understand them. On the other hand, in the pamphlet on Greek metric, the author imparts such information as the fact that a syllable which contains a long vowel or a diphthong is long by nature. Surely, a student who is able to translate Greek or Latin of moderate difficulty is not in need of such elementary orientation.

There are few misprints; they are not misleading. But Mr. Max Pohlenz will be amazed and his friends delighted to learn that he is reputed to have published *Der Geist der griechischen Wissenschaft* in Berlin, A. D. 1923 (vol. I, part 3, page 193).

The merits of this *Einleitung*, however, far outnumber its real or imaginary defects. Exceedingly fine are the statements on sources and materials for the study of the two classical literatures. Though intended primarily for students, this volume contains much which those who have already gained their doctorate can read with profit. This series will continue to occupy a distinct place in every good library alongside of Müller's *Handbuch* and *Die Kultur den Gegenwart*.

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